

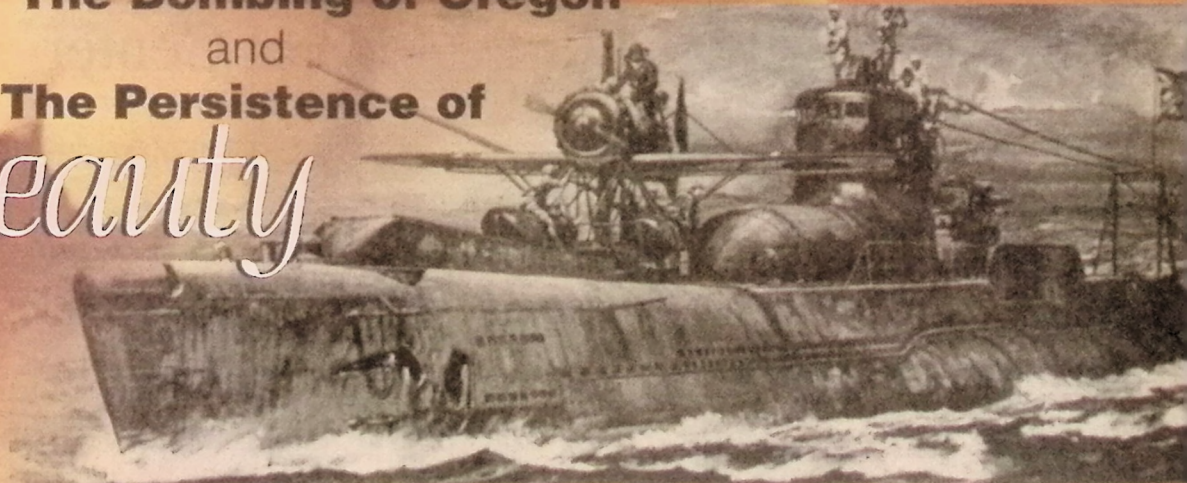
JEFFERSON MONTHLY

The Bombing of Oregon

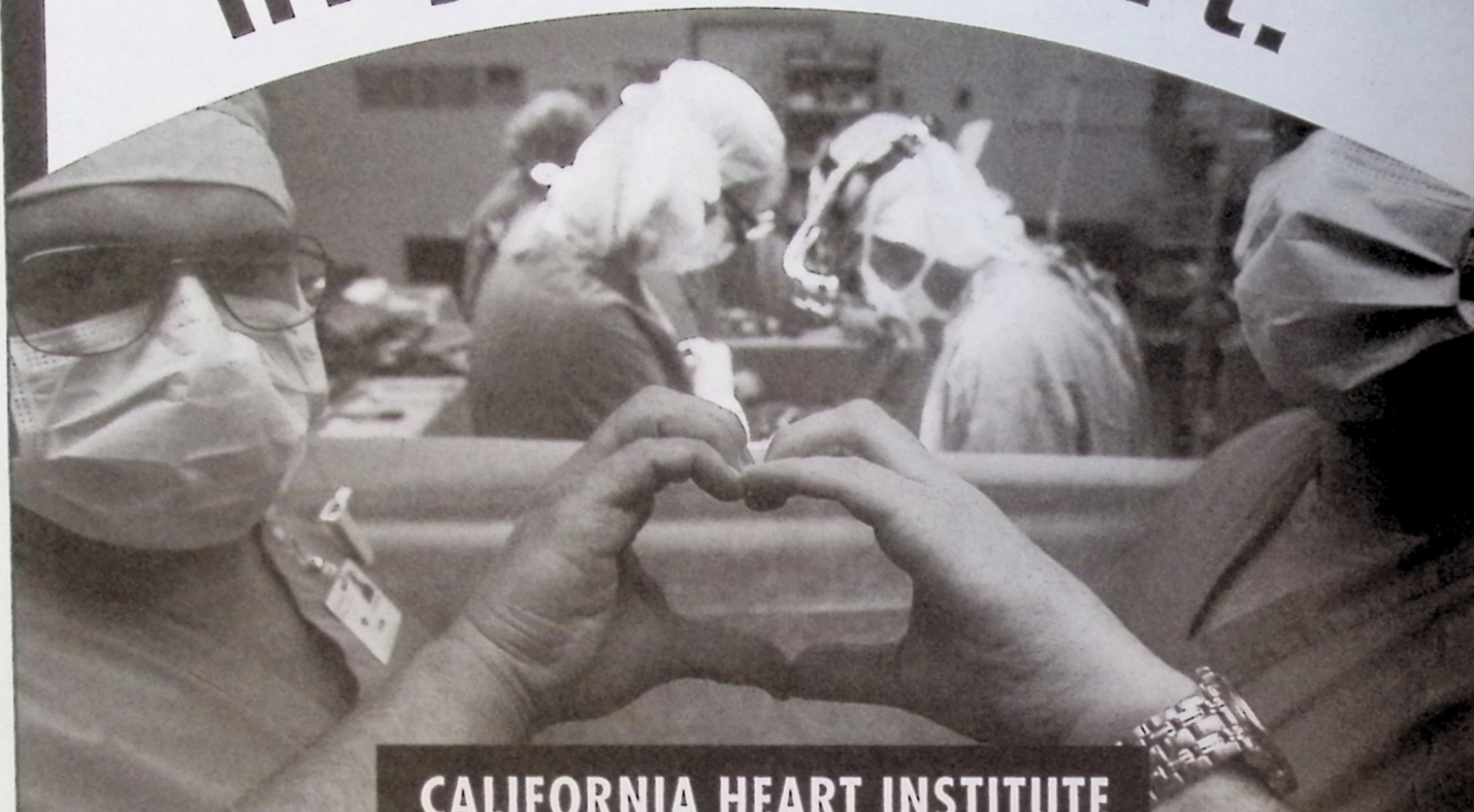
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The Persistence of

Beauty



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The Hamazons will brighten the season with their improvisational comedy in *Home for the Holidays*, December 21-22 in Ashland. See Artscene, page 28.



Gypsy Soul presents a food drive and two free holiday concerts at Ashland's Community Center. See Artscene, page 28.

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ON THE COVER

Artist's rendition of the Japanese seaplane and submarine used to bomb Oregon in 1942; also one of the many flowers blooming on September 11, 2001. Drawing reprinted with permission from Fujita, *Flying Samurai* by Burt and Margie Webber, ©2000 Webb Research Group. Flower photo by Eric Alan. See related feature articles beginning on page 8.

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JEFFERSON MONTHLY

DECEMBER 2001

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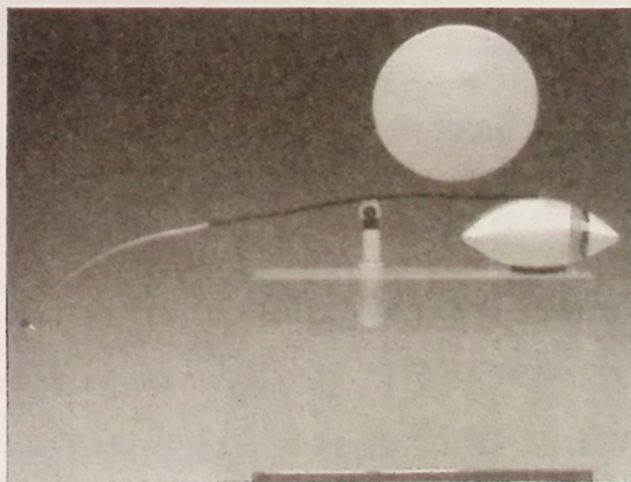
FEATURES

8 The Persistence of Beauty

The week of September 11 was one which will forever be associated with the horror of premeditated tragedy. As winter approaches, the days are still dark with the aftermath of those events. Yet, beyond the violence, the same September days also carried deep peace and beauty within them. In photographs and words, Eric Alan presents another glimpse of September, as a holiday card and a rebuttal to the constant focus on disaster.

10 The Bombing of Oregon

Although the recent terrorist attacks have frequently been presented as the first attack on the U.S. mainland in recent memory, it isn't strictly true. During World War II, a lone Japanese pilot flew a seaplane over the State of Jefferson, dropping an incendiary bomb into the forests near Brookings. Hardly anyone noticed. Still, as Alison Baker relates, a friendship between that pilot and the citizens of Brookings blossomed for decades following the close of the war. A look at the healing that can come about when the battles are over.



Sculpture by Margaret Realica, part of *The Sculpture Show* at Davis & Cline Gallery in Ashland. See Artscene, page 28.

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TUNED IN

Ronald Kramer

Electronic War

It has often been suggested that the Vietnam War was America's first experience fighting a war in a fully electronic communications environment—but that really isn't the case. That distinction belongs to World War II.

Prior to September, 1939, Americans listened to their radio predominantly for entertainment purposes. Limited news coverage was begrudgingly allowed by the nation's newspapers and the wire services; it largely revolved around the interests of those papers, presenting "headline" coverage which radio augmented with "commentators" who studiously attempted to appear neutral in explaining and interpreting events. Late in the 1930s, however, technological developments began to make live international news coverage possible on the radio, and it changed our world, and journalism, forever.

The days of newspapers printing "extra" editions came to an end; radio had already covered the story by the time a paper could be put on the streets. Interruption of regularly scheduled entertainment programming with radio's version of an "extra" became commonplace—usually beginning with a cue to listeners such as "We interrupt this program for a special report." Hour by hour, Americans followed Adolf Hitler's speeches, including Hitler's ultimatums to the Indo-European countries in which Germany had territorial interest. Responses to the crisis by Britain's prime minister, Neville Chamberlain, and France's Édouard Daladier, were picked up immediately. Indeed, when Hitler and Chamberlain met as the latter sought to appease German interests and avoid a world war, American listeners frequently knew the outcome of those meetings within minutes, even before that information was available

to the other news correspondents who had gathered to cover the events.

In a way which is easy for Americans in the 21st century to appreciate, but which was unprecedented seventy years ago, the world was suddenly immediate and personal in a manner listeners had never previously experienced.

Careers were established overnight in such a setting. News commentator H.V. Kaltenborn, who stayed at the NBC microphones nearly continuously for 21 days covering the Munich crisis, was suddenly radio's commanding news presence. When war finally erupted, Edward R. Murrow became a national icon through his live reports of the daily impact of the war. His slogan

"This is London," followed by the sounds of war, became a signature for radio's immediacy and the power with which it connected listeners to the conflict. And they newly came to appreciate the personal courage of news correspondents, in the midst of conflict, covering events for their edification.

Also, America, which was traditionally an isolationist nation, suddenly was an internationally connected member of a world community. Networks and radio advertisers gave away world maps to help local listeners interpret the events which were being covered for them on the radio. Among other things, it was a huge geography lesson for a people previously largely unconcerned with such matters.

The Vietnam War was different only because it offered pictures instead of just words.

Pictures are supposed to be more powerful. Indeed, some suggested that our experience with televising the Vietnam War would make the future prosecution of war impossible because its horrors would be so

immediate to so many that it would be impossible to marshal and maintain popular support for a conflict. So far that doesn't seem to be the case. Governments engaged in war simply elevated their efforts at manipulating the images televised to the world in ways helpful to their cause. Technology, and television, has raised the art of propaganda to new levels of sophistication.

What seems particularly different to me about the current situation is the existence of cable channels devoted to continuous coverage. Radio gave birth to the public's direct electronic connection to war, but did so selectively, with special reports offered as news broke, and with round-ups which summarized recent events. The Vietnam War was televised on the three major television networks under that same model. The Gulf War hardly lasted long enough to tax the principle of continuous coverage on the likes of CNN and MSNBC.

But this war is different. It is clearly lengthier, more domestically deadly, and vastly more complex than anything in our experience. It is against that backdrop that the television news channels are offering continuous coverage.

It is a tenet of American democracy that the maximum free flow of information is the lifeblood of our society. And it is a founding principle of journalism that offering the public the maximum amount of information best serves the public interest. But I find myself questioning the utility of continuous coverage of a war. What the television news channels are offering is actually live field coverage from the war theater, reminiscent of Edward R. Murrow's, combined with massive amounts of interpretation by "experts" in various fields, and nearly continuous spot coverage of speeches and news conferences by public officials. In a government the size of ours there is virtually no time of the day or night that a federal official isn't speaking before some group and we are being treated to spot coverage of news snippets of speeches by the "Top-50" federal officials. One NPR internal audio channel has become known as the "All Defense Department Briefing Channel" inside JPR.

It is almost as though a decision to go to a "continuous coverage" mode establishes an imperative which requires individuals who can variously explain, extol, rhapsodize, hypothecate, pontificate, extemporize and theorize on

CONTINUED ON PAGE 33

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JEFFERSON ALMANAC

John Darling

A Thrilling, Scary New Deity in the World

I know. You watched the events of 9/11 with disbelief and horror. So did I. If you are in the majority, you are deeply, savagely pissed and want the terrorists killed, preferably slowly and on TV. Me too. You may also feel dollops of liberal guilt for betraying your Ghandi-esque sentiments of peaceful dialog and passive resistance. I feel that too.

Sometimes I imagine we'll sit down and talk things out with the fire-breathing psycho-fundamentalists of the "Holy Land" region, who have no doubt: "Me 'n God are on the same page!" Not going to happen. In reality, what we've got are iris-scanners, asset freezes and war. I hope we win and when we do, that no one will be sore at us and there'll be peace in the world and we'll go back to the permanent growth and prosperity we thought we had. I also know this is a childish hope.

It's been nice, these decades of feeling that the evil news of the world is mostly happening to other people and not us, here in the snug valleys of Jeffersonia. But now, it's happening to us. Sometimes, I go for hours not turning on CNN and Fox to check the "crawl" news and so it seems like it's not there. But it is. People aren't flying or buying and that's trashing the economy. It's been kind of sickening watching the TV spots begging us to please use our plastic and buy plane tickets and other junk that used to seem more important.

I realize I may never see Europe again because it takes planes. People I know have gone on mood meds since 9/11. Some kids say their parents haven't let them see the video of the planes flying into those towers and then the towers falling on 5,000 people. Sanitize the input, because input sort of equals output, a.k.a. behaviorism. We are what we see. Anyway, I let my kids see it – and I let them struggle with it. As I do.

So, yes, Osama, you're getting to us in a personal way, which is how terrorism

works. You're saying what my kids said when they were toddlers and screamed at each other, "YOU WANNA KNOW HOW THAT FEELS?!!" (Whack!) To them, it wasn't an attack, it was a response and a just one. So, everything starts somewhere with an act of perceived disrespect. Or a judgment or fear of others and a wish that they weren't free to think/speak/act as they do. As it crosses the line into violence, it already has a life. And it always draws retaliation. Lesson: what I do to others, I do to me. The Golden Rule isn't something we choose or not—it's always operating.

When I wrote for theater, I learned there are no villains. All "villains" have their motives and my job as critic was to get off my comfortable contempt, engage the story and suffer the sufferings of all characters until I ended up exactly where they—and the villain—were. The best learning came from tracking the journey of the "villain" into his personal grief.

I see Osama's face in *Newsweek* and marvel with incomprehension. The eyes, and the mind behind the eyes; the smile that must have been on his face as he watched CNN on 9/11. I go into that mind. I must. This is the liberal me. Other times, I look at the man and his brother warriors and see only a despicable enemy. Now, I'm conservative. Most of us are doing both. I see letters to the editor, some celebrating the return to values of patriotism and unity of national purpose which we lost somewhere back in the 1960s. (Side benefit!) Others—fewer—urge empathy, understanding (no matter how painful) and critical thought.

Most people, polls say, have new respect for President Bush. Me too. Yet, sometimes he sounds like the yahoo on the barstool next to me, yelping that he's going to "smoke out the Evil One" and that'll be the end of it, by crackiel For a second, I believe it. Then reality knocks and I know

that civilization on this tiny blue marble has quite suddenly hit its mid-life crisis. We've reached a critical mass on this planet. Our stuff is up. We're going into long-term therapy. The shrink is pounding it into our heads: everyone has rights and free will and if everyone doesn't win, no one wins.

"*Why Do They Hate Us?*" So blares the *Newsweek* headline as I stand in line at Safeway. Yes, there's always our support for Israel. We thought it might be okay for Israel to win without Palestinians winning. We were wrong. But it goes way beyond that. It's because the bad guys know that someday the whole world will end up like America—free, lurid, materialistic, sensual, self-centered, secular, with cell phones jammed in our ears—and, no matter how offensive it is to Allah, it's humanity growing up and there's nothing they can do to stop it.

We're all merging. The age of them/us is winding down. It's getting harder to energize the faithful by demonizing the foe (Commies! Infidels! Corporations! Gays! Them!). The world has grown tired of the bloodbaths of all the great empires and religions. Why? Because we got a new groove and it's just a hell of a lot more fun. Whatever it truly is, it's called freedom. It's flashing across the world and it's not that old institutionalized freedom—to vote, worship, fight for democracy, become president someday, etc. It's a very personal freedom and it says, hey, I got me, babe, I got my own thoughts, thank you very much and my own life and my rhythm and my MTV and cable and the Internet and I might marry someone from Iceland or Java or Africa and have kids with them and my country is not 'tis of thee America but this whole dear world and my religion ain't found in the ancient good-evil dualities and enmities but in all the beauty around me and in those I love—and right here in my heart.

And in my heart I am free.

When ancient Greeks beheld any magical power afoot in the world, they reckoned it as a living, moving, creative intelligence, a deity. Love was a goddess, Aphrodite. War was a god, Ares. Wine was a god, Dionysos, and so on. They would have reckoned Freedom as a goddess. She is. And when those fundamentalist nuts flew those sleek, pretty airplanes into those beautiful buildings, *that's* what they tried to kill. We need to appreciate

CONTINUED ON PAGE 33

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JEFFERSON OUTLOOK

Russell Sadler

Another Tax Dance

Bill Sizemore wants to put an initiative on the Oregon ballot in November 2002 replacing the residential property tax with a sales tax. Readers will decide for themselves whether Sizemore is farsighted or foolish. Oregon's self-appointed Tribune of the People is about to encounter the same stumbling blocks that baffled elected officials trying to restructure Oregon's hodge-podge tax system for the last four decades—insufficient revenue, loss of local autonomy, and a measure so sweeping it offends enough people to defeat it.

A sales tax is always tempting for those trying to restructure Oregon's tax system. Polls do not show a majority favoring any new taxes, but recent polls show the largest minority favoring a sales tax that replaces state income or property taxes. In a non-binding "advisory vote" on the May, 1990 ballot, proposals reducing or eliminating property taxes and replacing them with increased income taxes got the least support. Proposals eliminating the residential property tax for schools and replacing it with a new sales tax had the most support. The idea still lost; 222,611 in favor; 374,466 opposed.

Oregon has never had a general, statewide sales tax. Voters rejected sales taxes the last nine times they have been on the ballot, most recently in the November 1986 General Election. Voters turned down a five percent sales tax to finance public schools and reduce property taxes; 234,804 in favor; 816,369 opposed.

Sizemore's initiative would eliminate residential property taxes entirely and reduce non-residential property taxes by 35 percent. His measure exempts food for home consumption, medical expenses and drugs, housing, utilities, feed, seed and fertilizer and intangible personal property like insurance policies, stocks and bonds. Sizemore's sales tax would be locked in the state constitution at four percent. Counties—but not cities—could add another

1 percent with voter approval, but the combination could not be above 5 percent.

Sizemore insists a four percent sales tax will completely replace the \$2.8 billion schools and local governments levied last year. Money from the sales tax will be distributed to schools and local governments in the "same proportion" as the property tax money they now receive.

Sizemore's sales tax will fail. It will flounder over the same stumbling blocks that have defeated all previous attempts to adopt a sales tax in Oregon.

The first stumbling block will be whether Sizemore's sales tax is sufficient to replace lost property tax revenues. Sizemore insists a four percent sales tax will be sufficient. The argument is irrelevant. Sales tax revenue is unpredictable. There is no reliable linkage between retail sales and the financial demands of growing communities. That leads to the second historic stumbling block. Who decides who gets how much money from the sales tax?


The virtue of the property tax is that it is the only tax that can be controlled locally. Property taxes are levied in a specific geographically defined area by an elected body—city council, county commission, fire district board, irrigation district board—chosen by the people who live in an area to govern their affairs. Sizemore doesn't like that because he cannot persuade voters in many cities to reject new property tax levies. Sizemore's alternative is centralizing such decisions in Salem where his lobbying has disproportionate impact.

A sales tax is levied by the state and the revenue is appropriated by the Legislature. Since legislators believe "he who pays the piper calls the tune," local governments know they will be subjected to a continuing stream of mandates from Salem in exchange for their sales tax money, just as education policy has become centralized in the Salem bureaucracy since voters approved Don McIntire's Ballot Measure 5, the 1990 property tax limitation.

Most Oregonians understood Measure 5 meant the end of the autonomy of local school districts. That is why Measure 5 failed in 23 of Oregon's 36 counties. It failed in every county in Eastern Oregon except Hood River. It failed in every county in Southern Oregon except Jackson. Measure 5 failed in every county on the South Coast. It failed in every county in the Southern Willamette Valley.

Measure 5 passed in a dozen counties in the Northwest corner of the state, including the populous counties around Portland. Measure 5 passed by only 52,811 votes out of more than one million votes cast. The vote in the Portland suburbs and bedrooms stripped The Other Oregon of autonomy over their school districts. Sizemore's sales tax initiative threatens to do the same thing to 240 Oregon cities. It is not likely that Oregon voters will be fooled twice about "tax relief" that just increases the size of state government. And that brings us to the third stumbling block. It is a new one.

Sizemore's sales tax booby trap for local governments may not even reach the ballot—at least in its present form. In the recent case of *Armatta v. Kitzhaber*, the Oregon Supreme Court ruled Measure 40, a so-called victims' rights initiative, violated a provision of the Oregon constitution limiting amendments to one subject. Measure 40, said the court, presented the voters with so many choices they were forced to accept provisions they might not vote for in order to get provisions they wanted. The Legislature subsequently divided Measure 40 into seven separate measures. Voters approved four and defeated three, vindicating the high court's decision.

Sizemore's sales tax initiative is not likely to pass the court's muster after the *Armatta* ruling. The measure reads like a revision of the tax code, not an amendment to the constitution. Business interests, for example, are likely to argue that the decision to eliminate residential property taxes, while leaving 65 percent of non-residential property on the tax rolls, should be a separate question from whether the state adopts a sales tax at all. Watch for this and more pre-circulation maneuvering in a courtroom near you. See how frustrated Bill Sizemore gets when he is thwarted just like the Legislature! Film at 11! 

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The Persistence of Beauty

On September 11, the world was also beautiful. It still is.

Photos and text by Eric Alan

This is a December in which darkness seems different. In the wake of a tragic and violent fall, the winds which permeate the winter still seem to have smoke and blood curling within them. Shudders involuntarily run through people at the mere mention of a date: September 11.

The world on that day, and on most days since, has been defined in the collective mind by the horror of premeditated tragedies, both real and imagined. The media mirror has reflected nearly nothing but this. *This is the world*, people say without speaking, and feel another curtain of fear descend.

The truth of the tragedies has been so stark and predominant that it's muscled other truths from out of the mind's eye—truths of persistent beauty and calm. September 11 was one of the most beautiful days this year, here and elsewhere. The local world was a vibrant collage of green growing detail, blessed by the last whispers of summer and the first intimations of fall. The day's sunshine was as steady and devoted as any friend I've known. Nothing in the western forests and rivers was any different that day. Their sweetness is intact, even now, as the holiday season's new challenges approach.

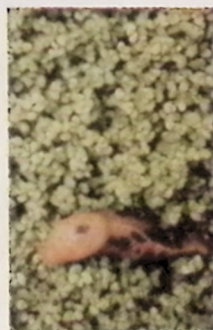
I rose early on September 11 and, without turning on the radio, headed down the Klamath River Highway, through the Humboldt State Redwoods, and along the California coastal edge to the small refuge of Mendocino.



It was an exquisite drive, windows down, music up. It didn't damage the world that I was randomly spared the knowledge of aggressive madness for those hours of daylight. It wasn't an absence in my life. In a previous time, it would have been normal. I wouldn't have known of distant violence for weeks, until perhaps a breathless note brought by horseback arrived from across the open landscape.

This is a new time, though; a rapid world reinvented or rearranged. So I suffered the shock of headlines by night-fall. I heard the end of innocence again proclaimed—though there's always a new innocence, and always a new ending to it. Innocence just means still being free of tomorrow's events and feelings. We're all innocent even now.

Though the wicked reruns seared both my waking visions and dreams, I knew enough to pause, breathe, and capture a few parallel moments of my own. Instinctively I felt that there was nothing more important I could do than to be peaceful; to create beautiful images to place alongside the violent ones inevitably to be immortalized. I heard others' wise words echo in my



Peace is every step. I took a step out the door with my camera. *Serenity is not freedom from the storm but calm within the storm.* I went looking for the serenity of September 11 and the days which immediately followed.

The photographs which surround these words are mere glimpses of those days. This is not another





September—not some alternate world in which tragedy was averted. They're an integral part of the same earth, in the same week. And for every detail of beauty here, countless other graceful sights were available across the earth to greet any eyes still calm enough to see. These flowers; these undisturbed bits of the earth's persistent beauty, are a holiday

card and a simple rebuttal to the violence of September. They're here to place alongside the commemoratives of horror as a reminder that, then and today, equal beauty still resides at our feet. With their own silent voice, they speak their piece in the gathering debate about what, in this strange December, the greetings mean which rise from one holiday tradition: *Peace on Earth, good will towards men*. The answer may distort if our hearts do, under the pressure of war, but below the black of winter, that persistence of beauty remains. ■

Eric Alan is editor of the *Jefferson Monthly*, music director of Jefferson Public Radio, and afternoon host of *Open Air* each weekday on JPR's Rhythm & News Service. He's currently completing a book integrating photography and writing, entitled *Wild Grace: Nature as a Spiritual Path*. He can be reached at ealan@jeffnet.org.



The Bombing of Oregon

A previous attack on the U.S. mainland eventually resulted in cross-cultural friendship and healing.

By Alison Baker

Early on September 9, 1942, a handful of Brookings residents heard what sounded like a backfiring Model-A Ford...*in the sky*. In the thick morning fog, even fewer people saw it: a soldier at the Cape Blanco Observation Post, a man delivering milk in Port Orford; and, up on Mount Emily, two Forest Service fire lookouts saw it from their tower: a tiny, one-engine seaplane circling above the clouds.

By noon the fog had lifted, and the fire lookouts saw a wisp of smoke rising from the mountains to the south, near Wheeler Ridge. It was not until late the next day, when the nose cone and fragments of a Japanese incendiary bomb were found at the site of a small forest fire, that the connection between the smoke and the little airplane became apparent: the Japanese had attacked the United States mainland.

The bomber, a 22-foot-long pontoon plane with detachable wings, had been tucked inside a submarine off the Oregon coast since mid-August, as the crew waited for choppy seas and poor visibility to improve so they could assemble it and launch it from the deck. The pilot was Warrant Officer Nobuo Fujita, a veteran Japanese Navy aviator; navigating was Petty Officer Shoji Okuda. It was Fujita himself who had first conceived of using these small scouting planes for attack; Fujita and Okuda had flown numerous reconnaissance flights, but this was their first bombing mission. Strapped under Fujita's seat, as on all his missions, was his family's 400-year-old samurai sword.

They flew east above the fog at about the latitude of the Oregon-California border. Fujita would later recall, "I saw a great mountain range...I was amazed and overwhelmed by the beautiful sunrise." About 50 miles inland they dropped two bombs; to their satisfaction they saw flickers of flame in the woods below, and they headed back to the submarine.



AT DINNER IN
BROOKINGS,
FUJITA SAID TO A ROOM
FULL OF HIS
FORMER ENEMIES.
"WHAT A FOOLISH WAR
WE MADE."

The Japanese strategy was simple: they hoped that if they started a massive blaze in the Northwestern forest, Americans would realize that the United States was vulnerable to enemy attack, and morale would plummet.

The attack did cause consternation among both military and civilian populations. The Army and the FBI combed the mountains, looking for secret Japanese camps. Residents of Oregon's coast were fearful that more—and more successful—Japanese attacks would occur. But there was little physical damage; the remote mountain fires were soon extinguished.

Their mission accomplished, the two fliers returned to Japan. Shoji Okuda would die in a kamikaze attack in the Philippines in 1944. After spending the last years of the war training pilots, Fujita was finally scheduled to fly a kamikaze mission himself in late August, 1945; but on August 6 and 9, American pilots bombed Hiroshima and Nagasaki, and the war was over.

Twenty years later Nobuo Fujita came back to Oregon. This time Brookings was waiting for him; he had been invited by the Brookings-Harbor Jaycees. What probably started as an idea for generating publicity for the annual Azalea Festival quickly grew into a local controversy with national and even international implications. The Japanese Consulate investigated to make sure that the invitation wasn't a ploy to bring Fujita here to be tried for war crimes. Veterans' groups angrily opposed the visit; the Crescent City American Legion Post sent an official letter of protest. There were threatening letters and phone calls; the planning committee had to hold their meetings in secret.

But the Jaycees stuck to their guns—or, rather, to their azaleas, and to their own mission of furthering international friendship. The

invitation was issued, and in May, 1962, Nobuo Fujita, his wife, and his son arrived in Brookings as honored guests. After a week of festival activities and sightseeing—including a flight over Wheeler Ridge—the Fujitas were honored at a banquet.

After the meal, with Yasuyoshi translating, Fujita spoke to the audience, apologizing for his actions in the war. He ended by saying, "This is the finest possible way of closing this story. It is in the finest Samurai tradition to pledge peace and friendship by presenting a sword to a former enemy." And Nobuo and Yasuyoshi Fujita presented the mayor of Brookings with the family samurai sword, which had accompanied Fujita throughout the war, including the mission to bomb Oregon.

The friendship that Fujita pledged that night lasted for the rest of his life. He and members of his family came back to Brookings a number of times (and with each visit there was criticism from those community members who never stopped seeing him as an enemy). During his first visit he had made a vow to reciprocate the Jaycees' hospitality by inviting Brookings residents to Japan. He was not a wealthy man, and he suffered setbacks in his business; it took 23 years, but in 1985 he at last could afford to host three Brookings high school students. By the end of their week-long visit he had come to call them his "granddaughters." Over the years he donated more than \$8000 to the public library for children's books.

In 1992, on the 50th anniversary of his attack on the United States, Nobuo Fujita hiked into the forest on Mt. Emily for the first time. He planted a redwood seedling at the bomb site, and then he led the Forest Service employees and others who had come with him in a silent prayer for peace.

Later, at dinner in Brookings, Fujita said to a room full of his former enemies, "What a foolish war we made."

On his last trip to Brookings, Fujita was too old for hiking, but a local pilot offered to fly him over the bomb site. They waited several hours for the fog to lift before they could take off; then, when they were airborne, the pilot offered him the controls, and once more Fujita flew over Wheeler Ridge. At the end of the flight he laughed, clapping his hands with pleasure, and told the pilot it had been the high point of all his trips to Brookings.

Nobuo Fujita died in 1997, the honorary citizen of a town he once had hoped to destroy, having spent the last thirty-five

years of his life working to promote peace and understanding. On the first anniversary of his death his granddaughter made a private journey from Japan to southern Oregon. She hiked up to the bomb site, and as a friend played a flute, she burned incense and spread some of Fujita's ashes near the little redwood tree.



PREVIOUS PAGE: Nobuo Fujita as a wartime Japanese pilot. ABOVE: Fujita planting a redwood seedling where his bomb landed fifty years earlier; Fujita with pilot Glen Woodfin, who flew with Fujita on his final peacemaking mission to Oregon. Photo credits below at right.

One morning last September my Companion and I went out to hike the Bombsite Trail. The fog was so thick along Highway 101 and the Chetco River that we could hardly see ten feet in front of the car, but it thinned as we drove up the winding Mt. Emily Road. Asters and wild roses and a few late foxgloves were in bloom; we rounded one bend and startled a great horned owl, who had been snacking in the middle of the road. When we came to a gap in the trees and stopped to look out, the tree-covered slopes and the valleys and highways below us were buried under a thick blanket of fog. Above us the sun shone in a cloudless sky.

We parked at the trailhead and followed the path up over Wheeler Ridge and

down to the spot where the bomb fragments were found. It's a lovely, easy one-mile trail through rhododendrons and tanoak, manzanita and knobcone pines, and old-growth redwoods that bear scars from fires that burned nearly a century ago, long before Fujita's bombs started their small blazes. Here and there the trail was littered with the Sputnik-like burrs that had fallen from the golden chinkapins.

At trail's end the Forest Service has erected a display containing photographs, the story of the bombing, and these words from Nobuo Fujita: *I believe our most important mission is to make past history known correctly, to reflect on what should be reflected, to forget the hatred, to cooperate for man's happiness and the maintenance of the earth, and to teach these matters to the children of the next generation.*

My Companion and I sat for awhile on a nearby bench and tried to decide which of the young trees was Fujita's redwood, but we couldn't be sure. As we walked back out we were accompanied by a great mixed flock of yellow-rumped warblers and black-capped and chestnut-backed chickadees, their voices tinkling like tiny flutes in the branches overhead. My Companion took a picture of me standing beside the Bombsite Trail sign, which was riddled with bullet holes. Halfway down Mt. Emily Road, a black bear lurched out of the woods and hurried along in front of our Toyota for a few yards before crashing back under cover among the blackberries.

A few days later, on the morning of September 12, 2001, I stood on my deck with a cup of coffee, looking at the sky. It was so quiet. No helicopters were lifting logs from the timber sale a few ridges over; no red-bellied air tankers were making the run from Medford to northern California to drop fire retardant on wildfires; no contrails traced the route from Seattle to L.A.

For the first (and, we all hope, the last) time in my life, there wasn't a single plane in the sky. □



NOTES: Thanks to Brenda Jacques at the Chetco Community Public Library, and to Doris McVay, Chetco Valley Historical Society, for their help.

Photograph of the young Nobuo Fujita in flight jacket is from *Fujita, Flying Samurai*, by Bert and Margie Webber. Webb Research Group Publishers, 2000. Used with permission of Bert Webber.

Other photos of Nobuo Fujita courtesy of the *Curry Coastal Pilot* Newspaper, Brookings.

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NATURE NOTES

Frank Lang

Osage Orange

Several weeks ago an Ashland listener called me, puzzled by strange objects littering the ground beneath a tree in town. The big, round, chartreuse objects were finely wrinkled, reminiscent of the brain's surface. What are they?

They are the multiple fruits of the Osage orange, a medium sized, thorny tree native to Arkansas, Missouri and Texas.

The champion tree in Charlotte County, Virginia, is 294 inches in circumference, 51 feet high with a spread of 93 feet. It is widely naturalized beyond its native range throughout the east and south because of its utility as a hedge plant. As a hedge it is, as Donald Culross Peattie says, "horse-high, bull-strong, and pig-tight."

Its tough heavy wood is as remarkable as its fruits. Until trees of suitable size became too scarce, Osage orange was sought after for railroad ties, outlasting softer oak, chestnut and catalpa by eighteen to twenty years. Osage orange, also known as bowdark, makes excellent bow wood. The highly valued bows spread throughout the Great Plains Tribes by barter with the Osage Native Americans. Its red-stained heartwood and handsome grain make particularly attractive pieces. I wonder, do archers still value bowdark bows in this day and age of high-tech fibers and pulleys?

Its common name, Osage Orange, comes from Osages of Arkansas and Missouri who made such magnificent bows from its wood. Orange refers to its peculiar fruit. Thomas Nuttall named the plant *Maclura pomifera* for his geologist friend William Maclure. Nuttall, you may recall, was the featured naturalist, Old Curious, in Richard Henry Dana's classic sea adventure, *Two Years Before the Mast*.

Peattie reports that deer in Texas and

fox squirrels in the Midwest, who carry the fruits up trees in order to smash them open by dropping them to the ground, eat the fruits and seeds. I don't think they are fit for human consumption. According to Peattie, the odor of a single fruit in a room will drive away cockroaches.

The tree in Ashland is on the corner of Helman and Orange Street in the yard of

“
ACCORDING TO PEATTIE, THE
ODOR OF A SINGLE FRUIT IN A
ROOM WILL DRIVE AWAY
COCKROACHES.”

the old Abel Helman home. Abel Helman, one of Ashland's earliest residents, planted the Osage Orange in his yard in the 1870s. A photograph taken in 1887 of Abel and his son and granddaughters in front of the family home shows the faint sil-

houette of what must be the sapling tree for which Orange Street in Ashland is surely named.

Somewhere in the neighborhood there must be another Osage orange—an orange-less one. The species has female trees that bear the oranges and male trees that provide the pollen.

My first memorable experience with Osage orange trees was in a picnic area at the Missouri Botanical Gardens. We were having a picnic. The wind came up, the oranges came down... like cannon balls. Box lunches were flattened, soft drinks exploded. We beat a hasty retreat to safety. It is a good thing Newton wasn't under an Osage orange—he never would have known what hit him. □

The Healing Arts

Host Colleen Pyke talks with local, regional and national authors, complementary healers, physicians and philosophers about the various aspects of healing the body, mind and spirit. Nominated for a Peabody Award, *The Healing Arts* is now in its sixth year.



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News & Information Service
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AM 930 in Josephine County
AM 1280 in Lane County

The 21st Annual JPR Wine Tasting

By Joanie McGowan

A journey through your local wine shop or market wine department is a virtual world tour of today's multicultural exploration of the art of winemaking. Though wine has been enjoyed by most cultures since the discovery of fermentation, until the late 1970s the worldwide wine market was almost exclusively European territory.

The emergence of California's internationally successful wine industry and the subsequent education of the American consumer's wine palette has inspired a wine-making explosion in countries large and small around the world. Oregon has shared in that success, with over 185 licensed wineries now producing some of the world's finest wines.

The 21st Annual Jefferson Public Radio Wine Tasting, co-sponsored by Lithia Dodge Chrysler Jeep, will celebrate the multicultural success of the international wine industry and the success of Oregon's wines. We'll greet some of our state's pioneer winemakers who have participated in our fundraiser since its inception in 1980. We'll also welcome several new participants this year and hope you share our eagerness to sample their finest vintages.

We'll also celebrate the multicultural heritage of the people of



Susan and David from Pilaf restaurant serve gourmet vegetarian treats at last year's JPR Wine Tasting.

The 21st Annual
JPR Wine Tasting

takes place on Friday.

December 7th.

from 6-9 PM.

Tickets are \$20 for JPR

Members and

\$25 for the General Public.

Admission includes a
souvenir wine glass. For

more information, call

(541)552-6301.

the State of Jefferson. Guests are invited to come dressed in multicultural attire. Many of last year's attendees participated in our "Roaring '20s" theme, adding yet more flavor to an already delicious event.

Over 20 Oregon wineries will be pouring more than 75 premiere wines on Friday, December 7th from 6 p.m.

until 9 p.m. This year's event will once again be held in the Rogue River Room of Southern Oregon University's Stevenson Union. The region's best gourmet eateries will be passing trays filled with delightful hors d'oeuvres. We have also expanded the venue to include the Redford Lounge, where chefs from our many generous restaurants will be giving cooking demonstrations and preparing international foods to expand the borders of your holiday repast. Former JPR commentator Russell Sadler will return to man his traditional post as host of the "Not So Silent" Auction.

Tickets are available at the Ashland Wine Cellar, 38 Lithia Way, downtown Ashland; Chateaulin Selections, 52 East Main Street, downtown Ashland; Adams Deli, 2901 Doctor's Park Drive in Medford; or by calling Jefferson Public Radio at (541)552-6301. Advance ticket purchase is recommended as last year's Wine Tasting was sold out several days prior to the event.

Michael Feldman's

Whad'Ya Know

All the News that Isn't

They're calling it the "New Patriotism," which, hopefully, will last beyond the new draft cards.

Now that it's patriotic to max out your credit cards, we'll see a lot of people wrapping themselves in the flag—possibly cashmere.

The government wants us to spend like there's no tomorrow, which is a bit disconcerting.

They're talking about another tax rebate, since the first one went into gas masks, canned goods and a porta-potty for the rec room; not exactly the stimulus intended.

They want you to get back into a plane at the same time they've authorized shooting down civilian airliners: kind of a mixed message.

Rentals of *Lawrence of Arabia* reportedly way down.

In the news, the President, encouraging the Afghans to overthrow their government, secretly dispatches the Florida Voting Commission to do it.

We have more rights than we need, anyway. I don't really use the right to assemble much, and if free speech covers Jerry Falwell and Pat Robertson, the American Taliban, maybe we need to look at it. In short, I'm prepared to give up all my freedoms to preserve freedom.

That's all the news that isn't.



**12 Noon Saturdays on
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INSIDE THE BOX

Scott Dewing

The Power of Computers

Demonstrating once again that people get kooky when it comes to computers, I recently had the pleasure of being involved in a conversation about whether or not it was better to leave your computer on all the time or turn it off when you're not using it. I'm not certain why or how computers have garnered this preferential "always-on" status over, say, radios, televisions and other electronic devices that suffer the oppression of being regularly turned on and off. It wasn't the first time I'd heard such banter regarding computers and I fear it won't be the last, but I'm going to take a crack at resolving this so-called debate anyway. Here it goes: turn off your computer if you are not going to be using it for an extended period of time. Why? Because when it is on it uses electricity. If we learned one thing from California's energy debacle and rolling blackouts this past summer, we should have learned that conserving energy is a good thing. So on that premise alone, please turn your computers off when you are not using them. And turn off those monitors too. They suck a considerable amount of power in their effort to provide you with all those pretty icons on your desktop. So, to summarize, turn off your computer equipment just like you would your radio or television when you are not utilizing them. Also, use power saving features to automatically put your monitor and computer into sleep mode during periods of inactivity of 20 minutes to a half an hour.

"But isn't it hard on my computer to be turned on and off like that?" some would counter. No. They were meant to be treated this way. "Isn't it hard on the hard-drive to spin up and then spin down when the computer is shut down?" No. They are designed to spin up to full speed (5400 to 7200 RPMs these days on an average desktop computer). Don't worry about wear and tear on the hard-drive or any other component. It's been my experience that what's hardest on computers are users dumping coffee on their keyboards, kicking the CPU located under their desk

(whether on purpose or by accident) or banging their mouse on their desk and smacking the monitor in frustration. Computers were not designed to be treated this way.

Until quite recently, many regulators were persuaded by pundits who maintained that we had already built the last big power plant we'd ever need. Light bulbs and motors created the first great wave of demand for electricity more than a century ago. The invention of air conditioning in the 1950s created the second wave. According to the pundits, these electric cravings were supposed to be over by the end of the 1970s when energy efficiency and conservation were going to take over and lead us into at least a semi-Utopia. In 1980, the Union of Concerned Scientists predicted that only minor increases in electricity consumption would occur in the future. It doesn't take a rocket scientist to look back upon that prediction and do a Homer Simpson "Dohl" imitation. Electricity consumption has, in fact, risen more than 60 percent since 1980. And the computer revolution has had a profound impact on this rise.

On average, a personal computer and its peripherals will boost power consumption in your home by about 5 percent per year. This may seem like a nominal increase in your electric bill. Where it really has an impact, though, is when you begin accounting for the more than 200 million personal computers in use today. Add to that some 6 million servers, which are typically sucking power $24 \times 7 \times 365$, and the rest of the Internet's invisible infrastructure (routers, switches, firewalls, etc.), and you begin to get a feeling for the immense power demands being fueled by the burgeoning digital economy.

Here are some interesting statistics I discovered at Tuft's University's website that I think do a fabulous job of illustrating the impact of computing not only on increased electricity consumption but ultimately the impacts upon the environment:

A computer uses about 120 Watts/hour

(the monitor uses 75 Watts/hour, and the CPU uses 45 Watts/hour.)

$4,300 \text{ Tufts-owned computers} \times 0.12 \text{ kW} \times 250 \text{ workdays} \times 8 \text{ hours} =$ The university uses 1,032,000 kWh per year to run all of Tufts computers just during business hours.

This amounts to: $1,032,000 \text{ kWh} \times 11 \text{ cents} = \$113,500$ per year in electricity costs.

Greenhouse gas emissions for this electricity amount to: $1,032,000 \text{ kWh} \times 1.45 \text{ lbs of CO}_2 \text{ per kW} / 2,000 = 748$ tons of CO₂ per year.

100,000–500,000 trees are needed to offset these yearly emissions of CO₂. (A tree absorbs between 3–15 lbs of CO₂ per year.)

If 500 of these computers (which is only one in nine) are left on all the time this adds: $500 \text{ computers} \times 120 \text{ Watts} \times 365 \text{ days} \times 16 \text{ additional hours} = 350,400 \text{ kWh}$; \$38,544 in electricity costs; and 254 tons of CO₂.

It would take 34,000–169,000 trees to offset the same amount of CO₂!

There are some who are still in the Concerned Scientist's "no-growth" camp, clinging to the hope that technological advancement will be the Holy Grail, that by consuming more energy in computers and high-speed fiber-optic lines for telecommuting and data storage, we will somehow consume less on highways or in warehouses. In his book *Earth in the Balance*, former Vice President Al Gore writes, "Already, microprocessors are reducing energy consumption and managing energy flows within machines, causing some truly dramatic reductions in the amounts of energy required." Although true, the explosion of computing devices is creating energy demands that outstrip the savings from the improved energy efficiencies of these devices. In the big picture, the statistics seem to discount Gore's point. If he's still not convinced, I suppose Gore could always demand a recount of the statistics. Until then, do your small part and be vigilant about turning off your computers and monitors when you're not using them. ■

Scott Dewing is a consultant with Project A, Inc., a professional technology services firm located in Ashland, Oregon.

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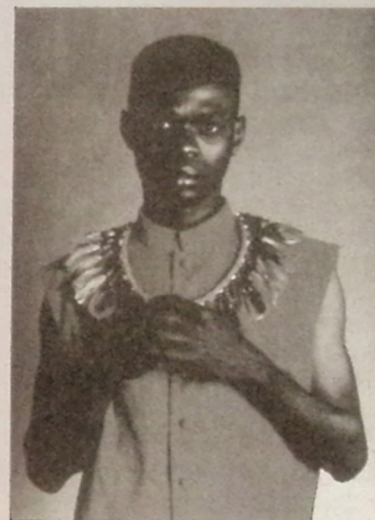
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FEEDBACK

Letter to the Editor

While I often agree with and certainly respect Russell Sadler's insight into our political scene, his discussion of our electrical distribution grid in the October issue of the *Jefferson Monthly* has so many serious technical errors that it demands a response.

The July/August, 2001 issue of *Technology Review* had an excellent article on the "power grid" and some possible technical solutions for the situation we find ourselves in with regard to it. I refer you to it for more details of the grid, for a better understanding of distributing electrical energy and for an excellent map of the grid as it exists now (with the few DC interties noted). The URL for an electronic copy of this article is: <http://www.technologyreview.com/magazine/jul01/fairley.asp>

First of all, the nation's electrical distribution system has THREE major components: One in Texas, then the rest of the country divided in two approximately along the continental divide (according to the article mentioned above). These are predominantly AC with a few DC ties. AC is used for transmitting electricity because transformers can be used to raise and lower the voltage (transformers DO NOT work on DC). The reason this is important is in order to reduce the power loss on the lines and increase their carrying capacity by raising the voltage.

A little basic electric theory: Power loss due to the resistance of the line is equal to the square of the current times the resistance. This power loss heats the line, is a waste, and pretty much determines the maximum current a line can carry. The power transmitted is equal to the product of the voltage and the current. So if we can raise the voltage (using a transformer) we can transmit more power over a given line since it is limited by the current it can carry. The availability of transformers to raise the voltage for transmitting power over long distances and then lowering it to be delivered to the consumer at a voltage that can be handled easily is one of the main reasons why AC won out over DC for our electrical distribution systems.

The advantages/disadvantages of AC

versus DC for high power transmission lines are too complicated to discuss here, but have to do with more than just efficiency. Suffice it to say that it has only been fairly recently that high voltage (and therefore high power) DC lines became feasible when the means to convert DC back to AC efficiently became available.

When the power companies cannot generate the amount of power that is being demanded by the users, they first lower the VOLTAGE (a brownout). They NEVER change the frequency - it is always 60 Hertz (cycles/second) in the US. It is not possible to maintain an AC grid unless all the generators operate at the same frequency and are in phase - gross instabilities happen with even small changes in phase much less frequency. This sort of instability was basically the cause of the major blackout several years ago in the Northeast.

Then, if the demand is still too great for the generators to supply even at a lower voltage, they are forced to shed load (a blackout); i.e., some areas of the distribution grid have to be cut off to decrease the total load so that the whole system is not brought down.

While I have problems with the technical details of Mr. Sadler's column, I pretty much agree with his analysis of the economical/political situation we find ourselves in with regard to "the grid" and deregulation. The current problem with the grid arises, in my opinion, because we are using it for a purpose other than the one for which it was designed. Originally it was constructed to bring power from fairly nearby generators to the ultimate users. Then we developed large, perhaps distant, generating plants such as the huge hydro plants at Niagara Falls and the dams on the Columbia, and the huge coal plants in the "four corners" region. We needed to bring that power from where it was generated to the large urban centers where it was consumed.

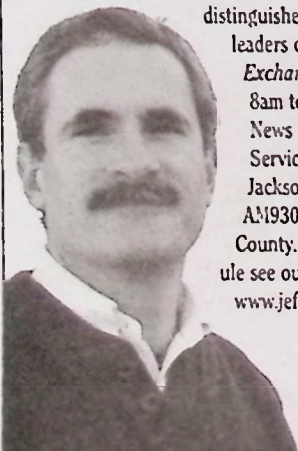
Now we are using this same grid which has grown, if not haphazardly, then at least with no overall LONG RANGE planning but added to on an as needed basis, to "wheel" power from some

CONTINUED ON PAGE 21

The Jefferson Exchange with Jeff Golden

A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community

leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County. For the guest schedule see our web site at www.jeffnet.org/exchange.



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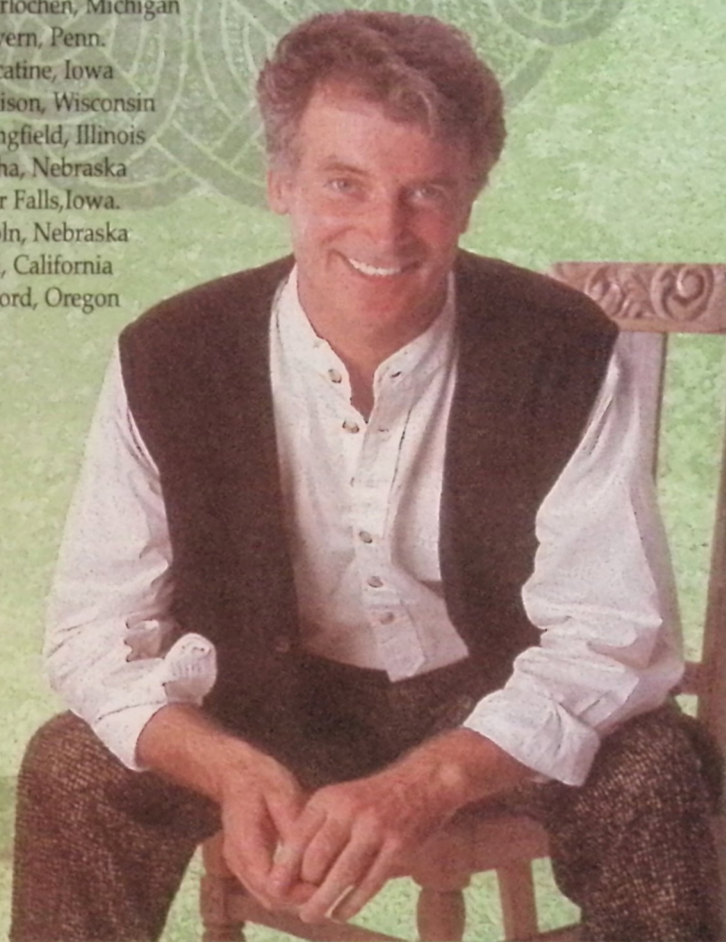
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Craterian Ginger Rogers Theater, Medford, Oregon.

Two performances: one matinee and one evening.

A Celtic Christmas
sponsored by



Tickets at Box Office: 541-779-3000; at Paddington Station in Ashland,
Oregon; The Music Shop in Grants Pass, Oregon, 541-476-3389.



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG / KNHT

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

News & Information Service KSIK / KAGI

Listen in this month for a taste of holiday traditions. On December 10th at 7 p.m. the Classics & News service presents *Chanukah Lights*. Hosted by NPR's Susan Stamberg and Murray Horwitz, *Chanukah Lights* begins its second decade by conjuring up imagery of rich traditions, past and present, through storytelling. Then on Sunday December 23rd at 2 p.m. it's a new Classics & News tradition with The Morehouse and Spelman College Glee Clubs. Two of the most prestigious historically black institutions in the nation get together to present a spine-tingling concert program of spirituals, carols, and sacred texts hosted by Korva Coleman. Friday December 21st the Rhythm & News Service features two great programs for the Solstice. Beginning at 8 p.m. listen for *Sonic Seasonings: Living Room Concerts*. This year host John Diliberto showcases Windham Hill performers Will Ackerman, Liz Story, and Samit . And, at 10 p.m., it's the Paul Winter Consort's *Winter Solstice*. Experience the excitement and music of Paul Winter's gala 20th anniversary concert, recorded in New York's vast Cathedral of St. John the Divine. This year you can look forward to performances by Mickey Hart of The Grateful Dead, percussionist and vocalist Arto Tunçboyacıyan and, of course, the Paul Winter Consort. And finally, December 25th at 5 p.m., tune in for documentary vignettes that reflect on the search for common threads in several uncommon stories about the winter holidays on The News & Information Service with *A Change of Season: Stories of Holiday Traditions, Memories, and Meaning*. Also listen for other special seasonal programming on all three services.

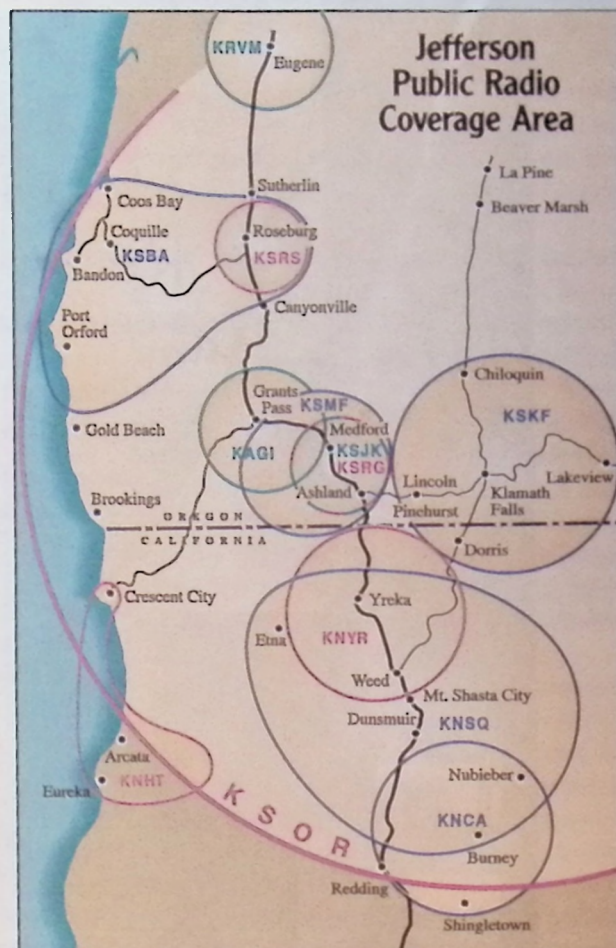
Volunteer Profile: Maddalena Serra



Maddalena has been surrounded by food and cooking all her life, growing up in a family of great cooks in Italy. As a child of six, she was awakened at three in the morning to prepare the starters for the weekly bread-baking, to work mounds of dough by hand into fragrant breads of fanciful shapes, or to spend hours making pasta by hand. It was an opening into a fragrant world of smell, touch, feel and sight.

Maddalena took all of this for granted growing up. She went about her life, first working as an interpreter for the British Royal Air Force, then coming

to the United States, going back to college, and finding a job. But, she could not stop cooking; having 70 or 80 people for an impromptu dinner party was no big deal. So 12 years ago, she started a small business, supplying caf s with baked goods and catering small events. A chance meeting led her to working for Spectrum Foods, first as a consultant and then as chef. She is now the proprietor of Caf  Maddalena in Dunsmuir, reputed to have the finest Italian food north of Sacramento. Her recipes and thoughts on food are well known to listeners of *The Jefferson Daily*, where her segment, "Maddalena's Kitchen," is a regular feature.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tululake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

KNHT 107.3 FM
RIO DELL/EUREKA
CRESCENT CITY 91.1

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

KRVM AM 1280
EUGENE

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Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

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Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

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e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRS 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

JPR Morning News

Includes weather for the region.

7:00am-Noon

First Concert

Classical music, with hosts Milt Goldman and others. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

NPR News

12:06pm-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

The Chevron Texaco Metropolitan Opera

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Siskiyou Music Hall

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

Common Ground

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00pm-3:00pm

Indianapolis On the Air

3:00pm-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louise Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates December birthday

First Concert

- Dec 3 M Pla: Flute Concerto in Bb
 Dec 4 T Prokofiev: String Quartet No. 2 in F
 Dec 5 W Mozart: Symphony No. 18 in F, K. 130
 Dec 6 T Gorecki*: *Kleines Requiem für eine Polka*, Op. 66
 Dec 7 F Goetz*: *Selected Loose Leaves*, Op. 7
 Dec 10 M Gould*: Symphony No. 4, *West Point*
 Dec 11 T Berlioz*: Excerpts from *Les Troyens*
 Dec 12 W Paganini: *Grand Sonata*
 Dec 13 T Kraus: Symphony in D
 Dec 14 F Haydn: Piano Sonata No. 44 in Eb
 Dec 17 M Beethoven (12/16*) Piano Sonata No. 28 in A, Op. 101
 Dec 18 T MacDowell*: Suite No. 1, Op. 42
 Dec 19 W Bach: Violin Sonata No. 5 in F minor, BWV 1018
 Dec 20 T Mozart: Bassoon Concerto in F, K. 191
 Dec 21 F Sibelius: *En Saga*, Op. 9
 Dec 24 M Wagner: *Siegfried Idyll*
 Dec 25 T J.C. Pez: Concerto Pastorale in F
 Dec 26 W Rachmaninov: Morceau de Fantaisie, Op. 3
 Dec 27 T Handel: Concerto Grosso in A, Op. 6, No. 11
 Dec 28 F Brahms: Clarinet Sonata in Eb, Op. 120, No. 1
 Dec 31 M Moeran*: Rhapsody in F# for Piano and Orchestra

Siskiyou Music Hall

- Dec 3 M Bruckner: *Missa solemnis*
 Dec 4 T Harty*: *An Irish Symphony*
 Dec 5 W Rachmaninov: Choral Symphony, *The Bells*, Op. 35
 Dec 6 T Alfvén: Symphony No. 2 in D, Op. 11
 Dec 7 F Goetz*: Piano Quintet in C minor, Op. 16
 Dec 10 M Bruch: Symphony No. 2 in F minor, Op. 36
 Dec 11 T Berlioz*: *Harold In Italy*
 Dec 12 W Vieuxtemps: Violin Concerto No. 1 in E, Op. 10
 Dec 13 T Wood: Piano Concerto in D minor
 Dec 14 F Beethoven: Symphony No. 9 in D minor
 Dec 17 M Mozart: Piano Concerto No. 18 in Bb, K. 456
 Dec 18 T MacDowell*: Piano Concerto No. 1 in A minor, Op. 15
 Dec 19 W Suk: *A Summer's Tale*
 Dec 20 T O'Connor: *The American Seasons*
 Dec 21 F Tchaikovsky: *The Nutcracker*
 Dec 24 M Fry: Christmas Symphony, *Santa Claus*
 Dec 25 T *Holiday Music*
 Dec 26 W Kreutzer: Septet Op. 62 in Eb
 Dec 27 T Lalo: *Symphonie Espagnole*
 Dec 28 F Strauss: *An Alpine Symphonie*, Op. 64
 Dec 31 M Kullak: Piano Concerto in C minor

HIGHLIGHTS

The Chevron Texaco Metropolitan Opera

- Dec 1 • *The 2001-2002 MET Season Preview*
 Dec 8 • *Die Meistersinger von Nürnberg* by Wagner (9:00 a.m. curtain)
 Karita Mattila, Jill Grove, Ben Heppner, Matthew Polenzani, James Morris, Hans-Joachim Ketelsen, René Pape, James Levine, conductor.

Dec 15 • *Arabella* by R. Strauss
 Renée Fleming, Barbara Bonney, Raymond Verry, Falk Struckmann, Eric Halfvarson, Christoph Eschenbach, conductor.

Dec 22 • *La Traviata* by Verdi
 June Anderson, Frank Lopardo, Anthony Michaels-Moore, Maurizio Benini, conductor.

Dec 29 • *Hänsel und Gretel* by Humperdinck
 Dawn Upshaw, Jennifer Larmore, Judith Forst, Stephanie Blythe, Kim Josephson, Charles Mackerras, conductor.

Saint Paul Sunday

December 2 • *The Eroica Quartet*
 Robert Schumann: Quartet in A major, Op. 41, No. 3 - II. Assai agitato.

Ludwig van Beethoven: Quartet in Eb major, Op. 74 "Harp" - II. Adagio.
 Felix Mendelssohn: Quartet No. 4 in e minor, Op. 44, No. 2

December 9 • *The Vienna Piano Trio*
 Wolfgang Amadeus Mozart: Piano Trio in Bb major, K. 501 - Larghetto.

Ludwig van Beethoven: Piano Trio in G major, Op. 1, No. 2

Blobner (arr. Trefny): Wiener Lied

December 16 • *Imogen Cooper, piano*
 Ludwig van Beethoven: Sonata in C minor, Op. 10, No. 1
 Maurice Ravel: Pavane pour une Infante Defunte
 Johannes Brahms: 3 Intermezzi, Op. 117

December 23 • *To be determined*

December 30 • *TASHI*
 William Thomas McKinley: Scenes from Childhood - Lullaby - Marbles

Charles Wuorinen: Divertimento
 Toru Takemitsu: Entre-temps
 Wolfgang Amadeus Mozart: Clarinet Quintet in A major, "Stadler's Quintet" - III. Menuetto - IV. Allegretto con Variazioni



Jennifer Larmore as Hansel and Dawn Upshaw as Gretel in Humperdinck's *Hänsel und Gretel* on the Chevron Texaco Metropolitan Opera December 29.

From the Top

December 1 • We meet a string ensemble from California that won this year's Fischhoff Competition, a bass trombonist from Tennessee who loves golf, a young oboist from Illinois who has watched birds chasing her cat around the yard and a pianist who loves snorkeling.

December 8 • This week features a 12-year-old pianist's award-winning poem set to music by an 18-year-old composer and an 18-year-old saxophonist who sees colors when he plays music. We also meet an 18-year-old cellist from Canada whose favorite pastime is cow tipping, and roving reporter Hayley Goldbach attempts to tip a cow on the stage of Jordan Hall!

December 15 • *From the Top* brings its youthful brand of holiday cheer this week with a show that features especially inspirational music. We'll hear a youth chorus from the Boston area and we'll meet a dynamic teenage horn quintet.

December 22 • We meet two sisters from Norway performing a violin duo, a cellist from the Green Mountain State of Vermont, and a marimba player from upstate New York.

December 29 • Two home grown ensembles from New England Conservatory's Preparatory Division, along with a double bass player from Texas, a saxophonist from Florida and a pianist from Boston.

FEEDBACK

From p. 16

generator through another's grid, to some consumer who is willing to pay the highest price for it. The grid was never designed to do this - its transmission components are owned by the companies who had the monopoly in the areas they served. They used to buy extra power when needed and sell it when they had extra capacity. It is only now, through deregulation, that they are asked to wheel power through their lines from some distant generator to some distant consumer with no benefit to the owner of the lines over which the power passes.

It seems to me we need a new paradigm to deal with this new situation if we are going to continue with deregulation (which I am certainly not advocating).

Jonathan Klein, Ph.D.

iJPR



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-2:00am	Possible Musics
2:00am-6:00am	Jazz with Bob Parlocha

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Brad Ranger and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00pm-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own

brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00pm-3:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00pm-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am
The Blues Show

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm
Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00pm-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Possible Musics

Paul Jorgenson and David Harrer push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

December 2 • Phil Wilson

A performer, leader, and educator, trombonist Phil Wilson has been on the jazz scene for more than forty years. He and McPartland reminisce about their many gigs together. Bassist Gary Mazzaroppi, Wilson and McPartland kick things off with "Come Rain or Come Shine" and round things out with "What is this Thing Called Love?"

December 9 • Michael Wolff

Pianist and composer Michael Wolff has an unmistakable style and exquisite tone. He gained national attention as the music director for the Arsenio Hall Show. Wolff presents his rendition of Wayne Shorter's "Pinocchio" and his own composition, "Little M." He and McPartland also create their own version of Gillespie's "Con Alma."

December 16 • Jay Leonhart

Jay picked up the bass after being inspired by a performance by Ray Brown with the Oscar Peterson Trio in 1955. He has since become a superior bassist, a witty lyricist, and an occasional singer. He joins McPartland for a delightful hour of music and conversation.

December 23 • Piano Jazz Holiday Program

Friend and fellow jazz pianist George Shearing joins McPartland to celebrate the holidays in a jazzy way. The two reminisce about seasons gone by and perform both traditional and contemporary holiday tunes.

December 30 • Blossom Dearie

The sweetheart of American cabaret, Blossom Dearie, has a style and sound all her own. She accompanies her gently swinging vocals with marvelous piano work. She reminisces with McPartland about her fabulous career and they have fun with a few duets.

New Dimensions

December 2 • *Venturing Across the Unknown* with David Whyte

December 9 • *Conversations* with Jasmuheen and Nick Comings

December 16 • *What is your Calling?* With Richard Leider

December 23 • *Journey Into Wisdom* with Pramila Jayapal

December 30 • *Peaceful Mind/ Peaceful Body* with Tulku Thondup Rinpoche

The Thistle & Shamrock

December 2 • *St. Andrews Celebration* with Ed Miller. Originally from Edinburgh, Ed Miller has made his home in Austin, Texas, for over 30 years. Hear how he has worked to introduce American audiences to the richness of Scottish song, how his adopted homeland touches his music, and how he developed his great love for public radio.

December 9 • Singing Irish Stories

Sit back and enjoy some of Ireland's finest singers, who'll lead you through sad, heroic, and romantic tales set to music. Clannad, Deanta, Christy Moore, Niamh Parsons, The Bothy Band, Altan, and Mary Black are all part of this week's playlist.

December 16 • Children's Festival

From lullabies to playsongs, music for real and inner children this week. Featured is *Cave of Gold*, Lynn Morrison's lullaby collection which drifts through ancient Scottish sleep songs, stories, and myths, to a dreamy timeless land inhabited by fairies, mermaids, and monsters.

December 23 • *Season's Greetings* from *The Thistle & Shamrock*. Our award-winning annual radio gathering combines atmospheric seasonal melodies and stirring choruses with festive stories and holiday sentiments.

December 30 • Let's Dance

For the energetic party animal, here's an hour of dance music from Irish America, Brittany, Ireland, Scotland, and Nova Scotia, with Natalie MacMaster, Cherish the Ladies, Kevin Burke, the Barra MacNeils, and Alasdair Fraser's Skyedance.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

SAUTEED SCALLOPS WITH LIME SAUCE

(Serves 4)

½ cup enriched white flour
1 med yellow zucchini, diced
2 tbsp soft canola margarine
1 lrg yellow bell pepper, sliced
1 lb scallops
1 tbsp fresh dill, chopped
⅓ cup dry white wine
salt & pepper
1 tsp lime peel, finely grated
lime wedges for garnish
fresh dill sprigs (optional)

Season flour with salt and pepper, then dredge scallops in flour mixture. Shake off excess. In medium skillet, melt margarine over medium heat.

Add scallops. Saute, turning occasionally, until cooked through (about 3 minutes). Transfer scallops to platter with tongs; cover with foil.

Add wine to same skillet. Bring to boil, scraping up browned bits to retain flavor. Boil until reduced (about 3 minutes). In separate skillet, saute bell pepper and zucchini, just until tender. Add pepper, zucchini, dill and lime peel to wine skillet; reduce heat to low. Season with salt & pepper to taste. Spoon over scallops. Garnish with lime wedges and dill sprigs before serving.

Nutritional Analysis:

Calories 12% (243 cal)
Protein 42% (21.2 g)
Carbohydrate 5% (17.7 g)
Total Fat 11% (8.1 g)
Saturated Fat 3% (0.63 g)
Calories from Protein: 37%,
Carbohydrate: 31%, Fat: 32%

Bon Appetit & Stay Well!

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KRVM AM 1280
EUGENE

MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Humankind

Profiles of inspiring people who have found an authentic purpose in life and who have a positive effect on their communities.

TUESDAY

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

WEDNESDAY

TBA

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contem-

porary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm

To The Point

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

9:00pm-11:00pm

BBC World Service

10:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Rewind

A not-so-serious look back at the news of the week. A half-hour mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radka.

5:30pm-6:00pm

Loose Leaf Book Company

A weekly half-hour long radio series for adults that celebrates children's literature.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

Tech Nation

8:00pm-9:00pm

New Dimensions

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Studio 360

11:00am-12:00pm

Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm
What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
People's Pharmacy

6:00pm-7:00pm
TBA

7:00pm-8:00pm
The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-11:00pm
BBC World Service

11:00pm-1:00am
World Radio Network

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WHAT'S ON YOUR MIND

Hustedkh@muscedu

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RECORDINGS

The JPR Family

Best of the Year

This is the season when we look back at the rich, diverse collection of music to which we've been introduced during the past year. It continues to be an amazing time for music, as barriers of culture and genre fall. These are just a few personal favorites among the several thousand CDs which arrived at JPR in 2001.

Eric Teel

Host, *Siskiyou Music Hall*

My favorite of 2001 actually dates from late 2000, but that's splitting hairs when you're talking about something as good as *No Limit* (Teldec) featuring the trumpet and flugelhorn virtuosity of **Sergei Nakariakov** and **The Philharmonia** led by **Vladimir Ashkenazy**. Nakariakov has helped himself to some of the most beautiful and demanding pieces in the catalogue, most written for violin or cello. He nails each piece with remarkable ability. It's sensitive, dazzling, and expressive—a marvelous recording throughout. On the jazz side, *Somewhere Else Before* (Columbia), by **E.S.T. (The Esbjörn Svensson Trio)** has been burning up my CD player. It's an interesting mix of light piano-based dinner jazz, driving rhythms, and experimental sounds that comes together in just the right way. Since gift-giving season is here, don't miss **Action Figure Party** (Blue Thumb), **Murray Perahia's** Bach Keyboard Concertos (Columbia), *Ignis*, by **Paul Giger** (ECM), or *Volume Three: Further in Time* by **AfroCelt Sound System** (Real World).

Don Matthews

Host, *First Concert* and *JPR Saturday Morning Opera*

My first choice this year is actually a re-release of the opera *L'Amore Dei Tre Re* by **Italo Montemezzi** featuring an all-star cast including **Plácido Domingo**, **Anna Moffo**, and **Cesare Siepi**. The music of Montemezzi represents many diverse influences—the extraordinary density of the orchestral writing and harmonic language suggests

Wagner while Debussy is recalled in the enigmatic evocation of atmosphere. However, the Italianate vocal line could be considered as continuing in the manner of Catalani and Puccini. Of particular note is the duet in Act II between the unfortunate lovers **Fiora** and **Avito** sung passionately by **Domingo** and **Moffo**. Up next is a new recording of Rachmaninoff's romantic *Symphony No. 2* with a performance featuring the **Cincinnati Symphony Orchestra** conducted by **Jesús López-Cobos**. Finally, a new recording of a brand new work by **Elmer Bernstein** actually released in December of last year. The *Concerto for Guitar and Orchestra* commissioned by **Christopher Parkening** features the **London Symphony Orchestra** with Parkening as soloist conducted by the composer in a work destined to become a staple of guitar concerto literature.

Brad Ranger

Host, *Open Air*

My favorite albums of the year, in no particular order: **Micheal Franti And Spearhead**, *Stay Human*: Socially conscious hip-hop, funk and jazz from dynamic Bay Area artist. **Lucinda Williams**, *Essence*: Almost as good as 1999's *Car Wheels on a Gravel Road*. Enough said. **Lila Downs**, *La Linea (Border)*: The Mexican singer's beautiful voice along with great songs and solid musicians make this a wonderful effort in any language. **Kermit Ruffins**, *1588 St. Philip Street*: Joyful music out of New Orleans from the closest artist we have working today to the great **Louis Armstrong**. **Olu Dara**, *Neighborhoods*: Veteran horn player makes hot Rhythm and Blues for the 21st century. **Dr. John**, *Creole Moon*: The Night Tripper returns with an infectious mix of jazz, rock and gumbo. **Ryan Adams**, *Gold*: Second solo album from former Whiskeytown leader is a sprawling, ambitious work with influences ranging from **Otis Redding** to **The Band**.

Alejandro Escovedo, *A Man Under The Influence*: More dark, brooding, yet wonderful songs from a superb songwriter.

Eric Alan

Music Director and Host, *Open Air*

In the world of songwriters this year, no one was more perceptive and creative than **Ani DiFranco** with her double CD *Revelling/Reckoning*; it is, to borrow her own lyric line, fierce and flawless. Other great songs were penned by, among many others, **Ryan Adams** on *Gold*, and **Randall Bramblett** on *No More Mr. Lucky*. **AfroCelt Sound System's** wild mix of African, Celtic and electronic styles on *Vol. 3: Further in Time* took the world by storm, aided by vocals from **Peter Gabriel** and **Robert Plant**. As a cross-cultural party band, they were challenged by **Los Mocosos**, whose CD *Shades of Brown* merges high-energy Latin grooves with a little hip-hop and a lot of fun. Jazz vocalist **René Marie** delivered a late-season dazzler with *Vertigo*; and while it has tinges of blue, for true blues nothing beat **Francine Reed's** *I've Got a Right... To Some of My Best*. She's much more than just **Lyle Lovett's** vocal sidekick. Guitarist **Johnny A.'s** instrumental rock album *Sometime Tuesday Morning* is simple but so infectious that it struck a chord with many, many listeners. The album that made my phone ring the most this year, though, was the exquisite release from new Medford residents **Gypsy Soul**, *Superstition Highway*, which takes Celtic folk/rock to high levels of grace. **Natalie Merchant's** new *Motherland* also reaches there; the list of other excellent albums from 2001 is nearly endless.

Keri Green

Co-host, *The Folk Show*

This year I'm recommending collections, retrospectives, and previously unreleased material. You've heard selections from all of these on *The Folk Show* in the past year. They're timeless. Enjoy, and best wishes for a New Year filled with... music!

In the Various Artists category: *Daddy-O Daddy! Rare Family Songs of Woody Guthrie* (Rounder); *If I Had a Song: The Songs of Pete Seeger Vol.2* (Appleseed); *Songcatcher*, which documents early Appalachian music (Vanguard); *American Roots Music*, a 4-cd box set (Palm); the *Oh Brother, Where Art Thou* soundtrack (Mercury); *Avalon Blues: the Music of Mississippi John Hurt* (Vanguard); *Labour of Love: The Music of* CONTINUED ON PAGE 30

Artscene

ROGUE VALLEY

Theater

◆ Oregon Cabaret Theatre presents *'Tis the Season*, through Dec. 31, an anthology of songs and sketches relating the joys and frustrations of the holiday season. Performances are nightly at 8pm except Dec. 4, 11, 18, 24, 25. Sunday brunch matinees at 1pm. (541)488-2902 or www.orgeoncabaret.com

◆ Actors' Theatre in Talent presents Tom Dudzick's *Greetings!* This family favorite previews Dec. 11 and 12 and runs Dec. 13 through Jan. 13 at 8pm and Sun. matinees at 2pm. (541)858-9346

◆ Ballet Rogue (formerly State Ballet of Oregon) under the artistic direction of Diane Gaumond Hyrst presents *The Nutcracker* on Thurs. Dec. 13 at 8pm, Fri. Dec. 14 at 8pm, Sat. Dec. 15 at 2:30pm and 8pm, and Sun. Dec. 16 at 2:30pm at the Craterian Ginger Rogers Theater. Tickets are \$18.50/\$16.50/\$12.50. (541)779-3000

◆ Rogue Music Theatre in collaboration with Stillpoint Dance Studio concludes its 2001 season with *The Nutcracker Ballet* at Grants Pass High School Performing Arts Center Dec. 14 and 15 at 7:30pm and Dec. 16 at 2pm. Reserved seats are \$12/\$10/\$6. (541)479-2559 or www.mind.net/rmt

◆ Rogue Opera presents *H.M.S. Pinafore* on Sat. Dec. 29 at 8pm, Sun. Dec. 30 at 2:30pm, and Mon. Dec. 31 at 8pm at Craterian Ginger Rogers Theater. A New Year's Eve Gala follows the Dec. 31 performance. Tickets are \$30 for all seats and \$35 for the gala. (541)779-3000

Music

◆ The Jefferson Baroque Orchestra and Southern Oregon Repertory Singers under the direction of Dr. Paul French will perform Handel's oratorio *Messiah*, complete, on Fri. Nov. 30 at the Newman United Methodist Church, 6th & B Sts., Grants Pass, and on Sat. Dec. 1 at 4pm at Southern Oregon University Music Recital Hall. Tickets are \$16/\$12 and are available at The Book Stop, Grants Pass; Heart & Hands, Ashland; and Piano Studios & Showcase, Medford; or at the door at both venues. (541)592-2681

◆ Siskiyou Singers present *Gloria in Excelsis Deo* on Dec. 7, 8 at 8pm and Dec. 9 at 7pm at Southern Oregon University Music Recital Hall. The program includes standard choral, double choir and solo works based on such works as "Ave Maria" and "O Magnum Mysterium." Tickets are \$10 and are available at Paddington

Station and Tree House Books in Ashland, and at Piano Studios & Showcase in Medford, or by calling. (541)482-5290

◆ Rogue Valley Symphony presents Holiday Candlelight Concerts, with Arthur Shaw Music Director/Conductor on Fri. Dec. 7 at 8pm at



Oil paintings of Paris will be part of the Living Gallery's *Holiday Show* in Ashland.

Newman United Methodist Church/Grants Pass; Sat. Dec. 8 at 8pm at First Baptist Church/Ashland; Fri. Dec. 14 and Sat. Dec. 15 at 8pm at Sacred Heart Catholic Church/Medford. Featured works include Casalas' *O vos omnes*, Gabrieli's *Canzon Duodecimi Toni No. 4*, J.S. Bach's *Brandenburg Concerto No. 6*, and more. Reception follows. (541)770-6012

◆ Celtic folk/rock duo Gypsy Soul present a free holiday benefit concert and food drive on

two consecutive nights at Ashland Community Center (adjacent to Lithia Park) on Dec. 22-23. (541)772-4940 or www.gypsysoul.com.

◆ The Rogue Theatre in Grants Pass presents the legendary Taj Mahal on Sat., Dec. 1 at 8pm. Tickets \$28 advance/\$30 door. Also Blake Shelton, author of the #1 country hit "Shelton" performs on Sat., Dec. 8 at 8pm. Tickets \$23 advance/\$25 door. 143 SE H St. (541)476-1316 or www.roguetheatre.com.

◆ St. Clair Productions presents Kitka, an acapella women's choir singing the music of Eastern Europe. Performing Winter Songs, the group appears on Sat. Dec. 8 at 8pm at the Unitarian Center, 4th & C Sts., Ashland. Tickets are \$15/\$17/\$8 and are available at CD or Not CD in Ashland or by calling. (541)535-3562 or www.stclairerevents.com

◆ Rogue Valley Chorale opens its season with *Christmas with the Chorale* on Sat. Dec. 8 at 8pm and Sun. Dec. 9 at 3pm at the Craterian Ginger Rogers Theater. The concert features music from the African-American tradition with carols including "Mary Had a Baby," "Wonderful Counselor," "Rise Up, Shepherd" and "Foller." Tickets are \$15/\$5 and season subscriptions are available. (541)779-3000

◆ Southern Oregon Repertory Singers presents *A Glimpse of Snow & Evergreen* on Fri. Dec. 14 at 8pm at St. Mark's Episcopal Church, Medford, and Sun. Dec. 16 at 4pm at Southern Oregon University Music Recital Hall. Featured works include Renaissance motets by Jacob Handel, Claudio Monteverdi's jubilant *Gloria*, Gwyneth Walker's *Christchild's Lullaby*, as well as traditional carols. Tickets are \$15/\$12/\$8. (541)488-2307 or www.sorsonline.org

◆ Old Siskiyou Barn presents the Marston Family Christmas, a time to gather with friends and family to sing on Sun. Dec. 23 at 3pm. Music includes sacred and secular selections. (541)488-7628 or thebarn@jeffnet.org

Exhibits

◆ The Schneider Museum of Art on the campus of Southern Oregon University continues its 2001-2002 exhibition season with *Contemporary Animation and Comic Book Art* through Dec. 15. Museum hours are Tues.-Sat./10am-4pm with First Fri. 10am-7pm. (541)552-6245 or www.sou.edu/sma

◆ Davis and Cline Gallery presents *The Sculpture Show*, including sculpture, assemblage and constructions by gallery artists, Fri. Dec. 7 to Wed. Dec. 19. An opening reception will be held

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

December 15 is the deadline for the February Issue.

For more information about arts events, listen to JPR's Calendar of the Arts

on First Friday from 5-8pm. (541)482-2069

◆ The Living Gallery presents its annual *Holiday Show* during December with an Open House on First Friday Dec. 7 from 5-8pm. Gallery artists will be featured, and oil paintings of Paris by Linda Mitchell will be introduced. A portion of proceeds from sales will be donated to ACCESS. (541)482-9795 or www.thelivinggallery.com

◆ Grants Pass Museum of Art, 229 SW G St., presents *Seasons*, a membership show, through Dec. with a First Friday Art Walk Dec. 7 from 6-9pm. (541)479-3290

Other Events

◆ All That Jazz and Innerscape Dance Collective present *Invading the Past, Developing the Future* performed by Tapsounds Underground, directed by Gregg Russell, on Sat. Dec. 1 at 7:30pm at Grants Pass High School Performing Arts Center, 8th & A Sts. Grants Pass. The evening includes jazz, hip hop, classic, dance comedy and rhythm tap. Tickets are \$15 and may be purchased at the door or at All That Jazz Dance Studio. (541)479-0699

◆ Southern Oregon University Extended Campus Programs presents Suzee Grilley Dances on Sat. Dec. 1 and Sun. Dec. 2 on Center Stage at the Dorothy Stolp Theatre. Featured are guest choreographer, Liz Finnegan, and Terry Longshore on percussion. (541)552-6901

◆ Rogue Gallery and Art Center presents a Fine Art Holiday Shop Dec. 3-24 with a Members Only Preview & Reception on Dec. 2 at 5:30pm. (541)772-8118 or www.roguegallery.org

◆ The Hamazons present *Home for the Holidays* on Fri. Dec. 21 and Sat. Dec. 22 at 8pm at The Black Swan. The 5-member group invites the audience to come dressed in holiday jammies on Fri. and festive formal wear on Sat. Special dress is optional. Tickets are \$12 available at Heart & Hands, Ashland; and Scan Design Furniture, Medford. A portion of the proceeds is donated to Ashland Emergency Food Bank. (541)488-4451

◆ Jefferson Public Radio and Lithia Dodge Chrysler Jeep present the 21st Annual JPR Wine Tasting on Friday, Dec. 7 from 6-9pm in the Rogue River Room of Southern Oregon University's Stevenson Union. Many of the region's best wineries and gourmet restaurants will provide their finest wares. See Spotlight, page 13 for more details. Tickets \$20 JPR members/\$25 general public, available at Ashland Wine Cellar, Chateaulin Selections, and Adams Deli in Medford. (541)552-6301.

ILLINOIS VALLEY

Other Events

◆ Cave Junction Artwalk happens every second Fri. through Dec. from 5-8pm and includes local artwork, live music, poetry readings and epicurean delights. (541)592-5343

KLAMATH FALLS

Theater

◆ Linkville Players continues its presentation of *The Glass Menagerie* through Dec. 8 at 8pm at the Linkville Playhouse, 201 Main St. Tickets are available at Shaw Stationery Co. and at the door. (541)882-9907

Music

◆ The Ross Ragland Theater presents Pam Tillis Christmas Concert on Dec. 5 and 6; Ken White's Esquire Jazz Band on Dec. 8; and Riders in the Sky Christmas Show on Dec. 15. For performance times call the box office. (541)884-LIVE

Other Events

◆ Two Rivers Village Arts, 414 Chochtoot St. in Chiloquin presents the work of local artists from Chiloquin and rural Klamath County. Regular gallery hours are 10:30am to 5:30pm, seven days a week. (541)783-3326

UMPQUA VALLEY

Theater

◆ Umpqua Community College presents a comedy *Lend Me A Tenor* on Dec. 6, 7, 8, 13, 14, 15 at 8pm and Dec. 9 at 2pm in the Centerstage Theatre. (541)440-4600

Music

◆ Roseburg Concert Chorale presents its 52nd Annual Winter Concert on Dec. 1 at 7:30pm in Jacoby Auditorium at Umpqua Community College. Directed by Gene Yu and Dr. Jason Heald, the featured work will be Handel's *Messiah*. Accompanist is Janel Schrickler, piano and the Umpqua Chamber Orchestra. Tickets are \$5/person or \$12/family. (541)496-0748

Exhibits

◆ Deer Creek Gallery presents paintings, drawings, pottery and sculpture by artists of the Umpqua Valley. Located at 717 SE Cass Ave., Roseburg, hours are Wed-Fri 11:30am to 5:30pm and Sat. 10am to 3pm. (541)464-0661

◆ The Art Gallery at Umpqua Community College in Roseburg continues its presentation of *The Prints of Art*: Lyle Matoush of Ashland and Prints by Douglas County Elementary School Children through Dec. 7. (541)440-4691

OREGON & REDWOOD COAST

Theater

◆ Little Theatre on the Bay, 2100 Sherman Ave., North Bend, presents *Little Opry's Country Christmas* on Nov. 30, Dec. 1 and 2 8pm and 2pm matinee on Sun. Tickets are \$10. (541)756-4336 or www.coos.or.us/~ltob

◆ Chetco Pelican Players presents *Miracle On 34th Street* on Dec. 7, 8, 9, 14, 15, and 16 at 8pm at the Performing Arts Center, Brookings Harbor Shopping Center. Tickets are \$9/\$5. (541)469-1857

Music

◆ Del Norte Association for Cultural Awareness continues its 19th Annual Performance Series

with Kika performing Winter Song on Fri. Dec. 7 at 7:30pm at Crescent Elk Auditorium, 994 G St., Crescent City. (707)464-1336

Exhibits

◆ Coos Art Museum continues its exhibition of *WoodWorks* through Jan. 19. Featured in the Maggie Karl Gallery: paintings, prints, three dimensional pieces inspired by or depicting our wooded surroundings; and in the Mabel Hansen Gallery: multi-color woodblock prints by Oregon artist Walt Padgett. (541)267-3901

◆ Burtonique Art Gallery features works by Leonard Burton, photography of Violet Burton, and 3-dimensional works of local artisans. Located in the Port of Brookings Harbor by the Boardwalk. The Brookings Artscene is held the First Fri. of every month through Dec. from 4-8pm. (541)469-9522

◆ Humboldt Arts Council presents *Saturday Nights at the Morris Graves*, in the Performance Rotunda of the Morris Graves Museum of Art, 636 F St., Eureka. Features this month include: Dec. 1/Arts Alive! Jill Petricca Jazz Trio & HSU Music Academy Flute Choir; and Dec. 2/*Messiah* Sing Along. For all performances other than First Sat. Night Arts Alive!, tickets are available at the door: \$7/adults and \$5/students and seniors for jazz concerts which include hors d'oeuvres. All other performances are \$5/\$3. Doors open at 7:30pm; performances begin at 8pm. First Sat. Night Arts Alive! Is free to the public from 6-9pm and welcomes donations. (707)442-0278

NORTH STATE CALIFORNIA

Music

◆ Shasta College Center for Fine Arts and Communication presents its Jazz Choir & Jazz Band Concert on Dec. 5 at 7:30pm in the Shasta College Theatre. Tickets are \$3/\$2. (530)225-4761

◆ Mount Shasta Concert Association presents a trio of modern day minstrels, Golden Bough, in an evening of traditional Scots, Irish and Welsh carols and songs of Winter on Sat. Dec. 1 at 7:30pm at College of the Siskiyous. (530)926-4468

◆ Shasta College Center for Fine Arts and Communication presents three choirs in one grand Holiday Choral Concert with brass on Dec. 8 at 7:30pm in the Shasta College Theatre. The Shasta College Community Chorale, Women's Ensemble and Concert Choir will sing seasonal music including the *Christmas Cantata* by Daniel Pinkham. (530)225-4761

Exhibits

◆ Shasta College Center for Fine Arts and Communications presents its 52nd Annual Faculty Art Show through Dec. 13 in the Art Gallery. Hours are Mon.-Fri. 8am-4pm and Mon.-Thurs. 7pm-9pm. (530)225-4761

Other Events

◆ The Ink People Center for the Arts presents its 5th Annual Holiday Gift Fair on Sat. Dec. 8 from 10am-5pm and Sun. Dec. 9 from 10am-4pm at the Eureka Municipal Auditorium, 1120 F St., Eureka, CA. (707)442-8413

Nick Lowe (Telarc); and **Cool Blue Rocks** (rockin' bluegrass) (Sugar Hill).

In the **It Is Who It Says It Is** category: **Maria Muldaur**, *Richland Woman Blues*, 1920s-30s music of Memphis Minnie (Stony Plain); **Cisco Houston**, *Best of the Vanguard Years* (Vanguard); **Red Allen**, *The Folkways Years 1964-1983* (Smithsonian Folkways); **Charles Sawtelle**, *Music from Rancho deVile* (Acoustic Disc); **John Stewart**, *Wires from the Bunker* (1981-83 previously unreleased) (Applesseed).

Frances Oyung

Co-host, *The Folk Show*

Since I took a JPR sabbatical this year, I have been somewhat out of the new recordings loop, but here are some of my favorites. **Dolly Parton**, *Little Sparrow*. This recording features an all-star cast of hot bluegrass players backing Dolly, who continues to show her strengths in her own roots music. **Rodney Crowell**, *Houston Kid*: Crowell shines with the soul of a singer songwriter. **Lucinda Williams**, *Essence*: I know, this recording has gotten a lot of press, but it is definitely something worth listening to. A touch of old with a twist of new. *Oh Brother Where Art Thou*, the soundtrack: Old traditional songs, many featuring some of the best musicians of the day. I frequently find myself singing these songs.

Rick Larsen

Host, *Rollin' the Blues*

In alphabetical order: **Alligator Records 30th Anniversary Collection** (Alligator); **Clarence Gatemouth Brown**, *Back To Bogalusa* (Blue Thumb); **Chris Cain**, *Cain Does King* (Blue Rockit); **Larry Davis**, *Funny Stuff* (Rooster Blues); **Robben Ford & the Ford Blues Band**, *A Tribute to Paul Butterfield* (Blue Rockit); **Steve Freund**, *I'll Be Your Mule* (Delmark); **Henry Gray**, *Plays Chicago Blues* (Hightone); **Terry Hanck**, *I Keep Holding On* (self-produced);

Holmes Brothers, *Speaking In Tongues* (Alligator); **Doug James**, *Blow Mr. Low* (Stoney Plain); **Freddie King**, *The Best Of The Shelter Records Years* (Shelter); **Rico McFarland**, *Tired Of Being Alone* (Evidence); **Johnny Moeller**, *Johnny's Blues Aggregation* (Dallas Blues Society); **Maria Muldaur**, *Richland Woman Blues* (Stoney Plain); **Matt**

Guitar Murphy, *Lucky Charm* (Roesch); **Lucky Peterson**, *Double Dealin'* (Blue-Thumb); **Louisiana Red**, *Driftin'* (Earwig); **Rhythm Room Blues w/ Kim Wilson, R.L. Burnside, Sonny Rhodes, Sam Lay, Henry Gray, Mojo Buford and Nappy Brown (Hightone); **Roy Roberts**, *Burnin' Love* (Rockhouse); and **Big Time Sarah**, *A Million of You* (Delmark).**

David Harrer

Co-host, *Possible Musics*

In an over-synthesized era or redundant beeps and bleeps, leave it to one of the god-fathers of electronica to show how it should be done. Ambient music pioneer **Brian Eno's** *Drawn from Life* (Astralwerks), a mellow, chilled-out collaboration with German composer/percussionist/DJ **J. Peter Schwalm** stands out. **Tim Story** pursues his musical grail on *Shadowplay* (Hearts of Space), an exquisitely beautiful collection of neo-classical, new age chamber music. From the frigid North Atlantic comes Iceland's eclectic **Sigur Ros**. Their stunning debut, *Aegaetis Byrjun* (Victory Rose), combines ambient electronics, early Pink Floyd-ish psychedelia and a lush orchestral pop complemented by cryptic lyrics in "Hopelandic," a language of their own creation. Swedish Gothsters **Garmarna** turn to the past on their latest effort, *Hildegard von Bingen* (NorthSide), on which the group places songs, prayers and chants of the 12th century nun and mystic into a whirling dervish soundscape of droning fiddles, hurdy-gurdy and contemporary dance club beats and grooves. **John Serrie** started out producing planetarium show soundtracks. Now he's considered one of the masters of ethereal space music, as evidenced by the retrospective *Century Seasons* (Miramar), and *The Hidden World* (Narada), a collaboration with flautist **Gary Strousos**. Finally, few albums deserve the accolade "classic," but in meditative ambient electronics, **Steve Roach's** *Structures From Silence* is the real deal. A new edition of it has re-mastered and re-released (Projekt). Highly recommended.

George Ewart

Host, *Jazz Sunday*

2001 was a great year for jazz! Ken Burns' documentary spurred interest in America's

classic music and helped double jazz sales.

Big bands: The **Vienna Art Orchestra** features the best European musicians in *Artistry in Rhythm* (TCB) soloing over the big band. They're big in Europe. Closer to home, **Marcus Shelby** shows his Duke Ellington roots on *The Light Suite* (Noir).

Small bands: **Barbara Morrison** has her own label (Blue Lady), and the **Al Williams Jazz Society** has a knock-out Latin album on it called *Let's Celebrate*. Bassist **Chuck Bergeron's** *Cause and Effect* (Double Time) got my attention. **Kurt Rosenwinkel's** *The Next Step* (Verve) is the latest from an up-and-coming guitarist/composer/arranger.

Duos/solos: Three great examples: **Kenny Barron/Regina Carter's** piano and violin duets, *Freefall* (Verve); **Charlie Haden** *In Montreal* (ECM) with Egberto Gismonti features the bassist and the Brazilian twelve-string guitarist/pianist in a just-released 1989 festival CD. **Mimi Fox's** *Standards* (Origin) features her spectacular solo work.

Movie soundtracks: *Calle 54* (Blue Note) features great Afro-Cuban bands in studio sessions that were filmed. Last year, **Michael Wolff's** *Impure Thoughts* (Indianola), was the soundtrack to *The Tic Code*. This year he's calling his group **Impure Thoughts** and their new album is *Intoxicate* (Indianola): Eastern rhythms plus Alex Foster on alto sax, Michael on piano.

Just for fun, there's another(!) **Bill Evans** CD out there with Don Elliott on vibes. *Tenderly* (Milestone) was just an informal jam that Don recorded. It shows a musician in the process of working out ideas and it's wonderful in its roughness.

Heidi Thomas

Host, *The World Beat Show*

The top ten World Beat CDs this year:

1. *Rosas Del Amor* by **Armik** (Baja Tero)
2. *Echotropia* by **Kristi Stassinopolou** (Tinder)
3. *Border* by **Lila Downs** (Narada World)
4. *Post Scriptum* by **Christina Branco** (L'empreinte digital)
5. *Rough Guide to Central America* (World Music Network)
6. *Dellali* by **Cheb Mami** (Mondo Melodia)
7. *Darker than Blue: Soul from Jamdown 1973-1980* (Blood and Fire)
8. *Muso Ko* by **Habib Koite & Bamada** (World Village)
9. *Vol. 3: Further in Time* by **AfroCelt Sound System** (RealWorld)
10. *Missing You (mi yeewnii)* by **Baaba Maal** (Palm)

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Continued from p. 26

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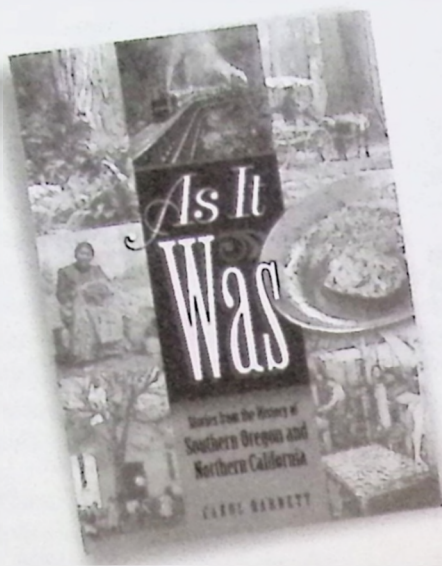
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AS IT WAS

Carol Barrett

Weaverville

The story goes that in the summer of 1850 Daniel Bennett, James Howe and John Weaver built the first cabin in a California basin where they had a mining claim. They had visions of it becoming a sizable town, so they got three pine needles and took turns drawing. Weaver got the short needle so they named the place Weaverville. It was said that whippings and hangings were the main event. About 3000 miners were nearby in places like Five Cent Gulch and Ten Cent Gulch, named to reflect the yield from each gold pan. Weaverville became a rip-roaring mining town with only thirty-two "respectable ladies" in the district.

One miner wrote home: "Nothing fatal has taken place since my last letter but there have been some awfully close shaves. One man has been shot through the cravat, one through the hat and one in the arm. The Weaverville Hotel has been sacked and fistfights without number have come off, but as nobody has been killed nothing has been done."

As time went on, refinements filtered in. In 1851, when there was a vote for the county seat for Trinity County, Weaverville won out against the coastal cities.

Source: *Traveling the Trinity Highway*, edited by Ben Bennion and Jerry Rohde

Douglas County Jail

Shortly after Douglas County was formed, a unique county jail was built. It was made of logs and was two stories high. The second floor was the office of the justice of the peace. There was no door on the outside of the lower part of the jail. Prisoners were sent down a trap door in the floor of the justice's office. It was impossible to escape.

One day smoke was seen coming out of the jail. Two white men and two Chinese men were rescued but it was a close call. The new jail was built with a door to the cells so that this could never happen again. This building, too, was destroyed by fire. The third jail was built of brick with iron cells for the prisoners. Several men were able to escape. There was only one man locked up in 1882 on the night when

another fire started in the jail. Since it was built of brick the flames were confined to the interior and not seen until it was out of control. The fire was so hot the metal cells warped and twisted. There were no recognizable remains of the poor prisoner, who had been held for committing a petty crime.

The next jail that went up in 1883 was a two story brick building boasting the most impregnable cells. It was thought to be both comfortable and safe. It was used for years.

Source: A.J. Walling

Prison Robbery

To the embarrassment of authorities, the Jackson County prison was burglarized of \$190. At the time, prisoners were incarcerated, they turned over any money they had. This was kept for them in the office of jailer Oscar Dunsford.

On the morning of April 2, 1928, Dunsford left for his usual 8 o'clock rounds. When he returned twenty minutes later he found a hole in the reinforced glass of the office door and the \$190 missing. It took so much force to shatter the glass that pieces were found thirty feet away. The hole was only large enough for the burglar to put in his hand and unlatch the door.

It was realized that the burglar had to be someone who knew the timing of the jailer's routine and also knew where the money was kept. Most likely he had been an inmate. Suspicion centered on William Leighton, who had been kept at the jail for several days before being committed to the state training school. William was only fourteen years old but already had a record for car theft and burglary. He had escaped from the training school the week before. He was never found.

Source: *Medford Mail Tribune*, April 2, 1928

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

TUNED IN

From p. 3

all potential variables. Often the information being offered is not new. Indeed, the news "crawls" (the headlines at the bottom of the screen) often offer news which is one or two days old. At what point does the pace and challenge of events suggest that a news channel should retreat to "occasional" coverage created as events warrant rather than continuous coverage? Is a network able to make that decision based upon journalistic values or does its viewership (and therefore its advertising income) suffer when the channel resumes a more normal broadcast schedule?

And does a cable channel's decision to abandon continuous coverage have any political effect upon the nation? Is a war perceived to have been "won" or "lost," or of less importance to Americans, when a television news channel abandons continuous coverage in favor of "normal" operation?

The decision to abandon continuous coverage is a tricky one for a broadcaster. We wrestled with it when we took JPR back to regular programming in mid-September. I think NPR has handled the situation in a responsible way. We have continuous coverage available when news events warrant, and alternative feeds (like the "All Defense Department Briefing Channel") available to us if we wish to offer special coverage that NPR doesn't build into its own major news magazine programs. For the most part, we are trying to maintain normalcy in our program schedule, interrupting it only for breaking news.

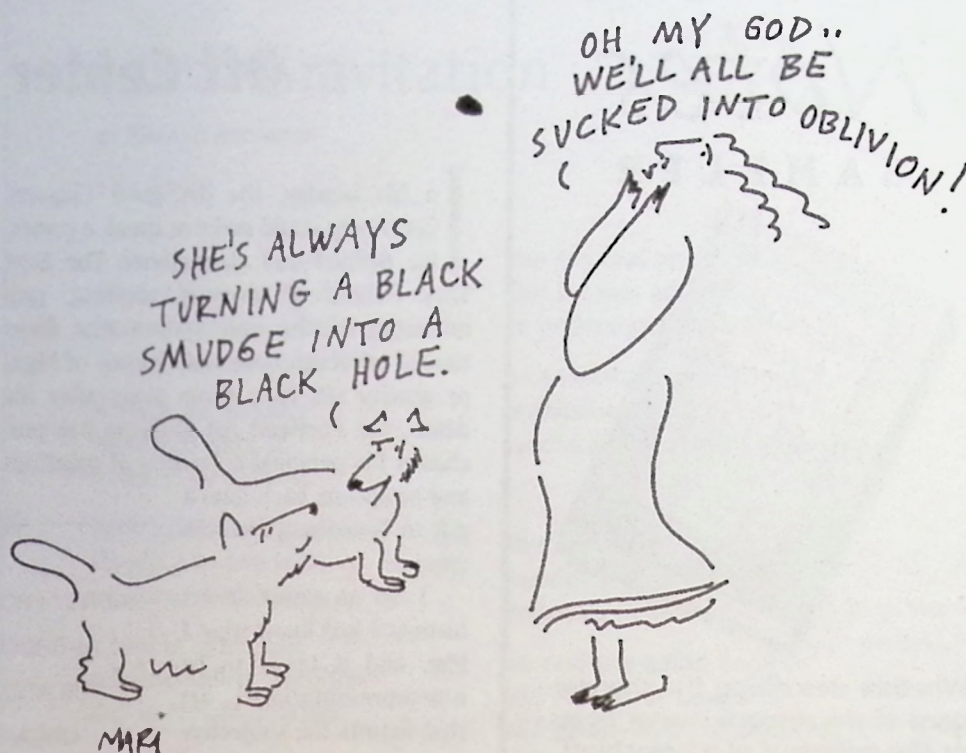
I find a lot of symbolism in the comparison of current war coverage patterns compared to those of World War II. A television discussion which was critical posed the question of whether, during the World War II era, American broadcasters would have broadcast Hitler's speeches—the implication being that we wouldn't have. Actually, the American networks frequently broadcast Hitler's addresses.

For the most part, I think contemporary television's continuous coverage has traded focus for 24x7 quantity. Radio's spot coverage seems more thoughtful, balanced and effective. While television's visu-



LITTLE VICTORIES

Mari Gayatri Stein



This art is reprinted with permission from The Buddha Smiles: A Collection of Dharmatoons (White Cloud Press) ©1999 Mari Stein. Mari's most recent book of whimsical but wise art and text is Unleashing Your Inner Dog: Your Best Friend's Guide to Life (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

al sense can be more striking, radio's calmer portrayal seems to give a better overall sense of what is happening and what is at stake.

Our nation has changed a great deal since World War II and one of these changes is our successful creation of a public broadcasting alternative to commercial radio and television. One consequence is that public radio seems to have the ability to cover this war in a manner much closer to the journalism of Edward R. Murrow than much of what I presently find on commercial television.

Ronald Kramer is JPR's Executive Director.

ALMANAC

From p. 5

why they hate this new deity, Liberty. And we also need to understand that, like all deities, she's been born, she's thrilling and scary, she's not under our control, but has a life and purpose of her own and she can never die.

John Darling is an Ashland writer and counselor. He's a regular contributor to the *Medford Mail Tribune* and writes historical documentaries for Southern Oregon Public Television. He's been a political reporter and legislative staff in the Oregon legislature and journalist with the U. S. Marine Corps, UPI, *The Oregonian*, *Ashland Daily Tidings* and KOB-TV News in Medford.

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THEATER & THE ARTS

Molly Tinsley

Off Center

In his heyday, the art guru Clement Greenberg could make or break a career. He defined and championed The New York School of abstract painting, pronouncing it "the only stream that flows toward an ocean," the only source of high, or quality art. Now seven years after his death, the Portland Art Museum has purchased his personal collection of paintings and sculpture, each item a gift to Greenberg from its creator.

I am no expert in art history. I just know what I like, and it tends to be non-representational, art that flaunts the subjectivity of our perception and knowledge. With a free afternoon on a recent trip to Portland, how could I resist spending a few hours immersed in the Avant-Garde, the Greenberg Collection, straight from New York City, hub of the art universe?

An ink drawing by Jackson Pollock hung like a beacon at the start of the exhibit, one of those hallmark tangles of scribbles and blots and smudges that mysteriously snares the eye. Then a bold acrylic by Jules Olitski proclaimed something about embryos, or eyeballs, or caves. Thus I circled the first gallery, happily absorbing each piece. About halfway through the next came the surprise: I was getting bored. The multiple works by individual artists began to look clonishly similar, variations on a technique. Larry Poons liked those thick, prismatic cascades of paint; Kenneth Noland, his geometric studies of color; after the provocative shapes of that one early painting, Olitski had drifted into misty fields of color applied with a spray gun.

Even among the artists, differences were blurring into sameness, tameness. Was it that the rough shock with which those works assaulted a first generation of eyes has been rubbed smooth by time and

exposure? Or was it that those canny artists reserved their best stuff for rich *buyers*? Or maybe I'd glimpsed the down side to a *school* of art, particularly one ruled with a firm, even threatening hand like Greenberg's.

If my enthusiasm was a bit dampened by the end of the exhibit, my feet sore, my back nagging, the intriguing architecture of the newly remodeled building itself kept drawing me on—around the next corner, down this corridor, up these stairs. I finally emerged into an airy, skylit space on the top floor, and as I did, my jaw dropped, my tired eyes snapped wide at the rich

color and diversity of the paintings and sculpture dancing around me. It was like walking in on a vibrant festival, a carnival of creativity. My spirits lifted as I inhaled the energy of this spectacular gallery, devoted to contemporary Northwest art. Here was what I'd been looking for: artists pursuing their own visions, unfettered by official labels, playing hooky from any school.

Here also lurked paradox: art in the provinces, bursting with invention and vitality, strives for the acclaim of the big-city center, where it's likely to be turned into industry, and squeezed of its soul.

This irony echoes for me now, as the season closes at the Oregon Shakespeare Festival while over at Actor's Theatre in Talent Dori Appel's new play *TILT* has opened for its world premiere. If the OSF, with the resources and responsibilities of a major theatre center, wrestles nobly against the safe and predictable, still the balance of its play selection and production will always tip toward the tried and true. At Actor's Theatre, on the other hand, where performance on a much smaller scale may fall short of a certain polish, there is less to lose by experiment, and much to gain, as

“
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the raw vitality of the creative process spills over into the audience.

Directed with ingenuity and a flair for the physical by Maggie McClellan, professor of theatre at SOU, *TILT* is no conventional "well-made play," but rather six small plays about dislocation, each packing an enormous wallop, sometimes literally. Reality is a "what if?" proposition: What if your psychologist parents raised you from birth with a chimpanzee? What if two dressers turned on their actors and took over the stage? There is no playing it safe here.

The four person cast, firmly anchored by versatile Linda Otto, performs heroically, nailing six strenuous roles a piece. As their wonderfully simple costumes announce—basic black overalls and turtle-necks with appropriate accessories—they have got work to do. And they get it done with great energy and heart against a splendid backdrop of shifting panels painted by Isabelle Alzado to suggest the dislocations of modern art.

I would be hard put to name my favorite of the six offerings. Each is witty and satisfying, as the out-of-whack lurches to a final tenuous poise. "Playwright's Nightmare" is certainly the eeriest, as a naïve playwright (Kirah Solomon) shows up in Last Chance, Montana, to attend the opening of her play, which has been ruthlessly butchered by the director and producer (Jackson Campbell and Rudy Wilson) who agreed to stage it. A sharp satire on theatrical malpractice, the scene is notable for portraying what Actor's Theatre is *not*, having launched this brand new play with such a strong production. (By the time this column is in print, *TILT*'s run will be about over; catch the last performance if you can.)

I came away from the opening convinced that the vitality of theatre in general depends on the collective efforts of organizations like Actor's Theatre. If the center tends to attract creative energy, it also plays by certain squelching rules. Thus continual replenishment of that energy from the margins is crucial to keep the whole complex organism alive. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press).

POETRY

Local Gravitation

BY ERLAND ANDERSON

—for Susan

1

All day long our muscles
know the tug; we push
from time to time against

its pull; we measure
what feels light or
weighty; we perform

basic calisthenics, such as
standing on two legs
or sitting down with

a kind of spasmodic
collapse—called "primitive
art" in certain quarters.

2

In fact, however, we never
knew another way
or needed to describe one

until a late-sixties moon
landing beamed back
those bouncy Armstrongs

in glossy suits, termed
"light-hearted" and "heroic,"
or later, quite shocking,

space-station Mir floaters
semi-detached from
common earthly bonds.

3

To think that Isaac Newton
should have to explain
the obvious. Any child

can see that apples fall!
But it takes adolescence
to understand attraction

as a constant, our strength
maintained most often by
resistance: playing hard to get.

4

But late some nights, clearly
middle-aged, and two
millennia behind us,

we cast our aging bodies—
still objects in Love's
odd game—on a tight-sheeted

mattress, where we are even
fastened and unfastened,
semi-conscious of the stars.

Erland Anderson, a Southern California native, has taught literature and writing (especially poetry) for thirty years at numerous universities, colleges, and high schools from Hawaii to Spain, France and Morocco, and fifteen years at SOU in Ashland. He recently returned to Southern California for medical care for himself and other family members. He has published in numerous literary magazines and has three books of poetry: Piedras (1978), Hollow of Waves (1983), Searching for Modesto (1994), plus one book of translations, Between Darkness and Darkness: Poems by Rolf Aggestam (Prescott Street Press, 1990), which won the Swedish Institute Prize in 1991. "Local Gravitation" was first published in Moorpark Review.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

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